

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

LIBRARY  
113 PLAZA, NEW YORK, N.Y.  
LIBRARY COMPANY, INC.

**FIRST**  
IN AUDIENCE  
IN  
HUNTINGTON, W.VA.

**FIRST**  
IN AUDIENCE  
IN ASHLAND, KY.

**FIRST**  
IN AUDIENCE  
IN  
IRONTON, OHIO

# WCM1

**QUALITY STATION THAT IS LOCAL** Ask John E. Pearson why most local merchants and most plain folks in the Tri-State have switched. . . How about you? Get the real story on the BIG ONE . . . **WCM1 RADIO**

## SPOT RADIO'S BIG 4TH QUARTER

12 solid reasons why spot radio is headed for record-breaking \$190 million in 1960

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## When to use humor in tv commercials

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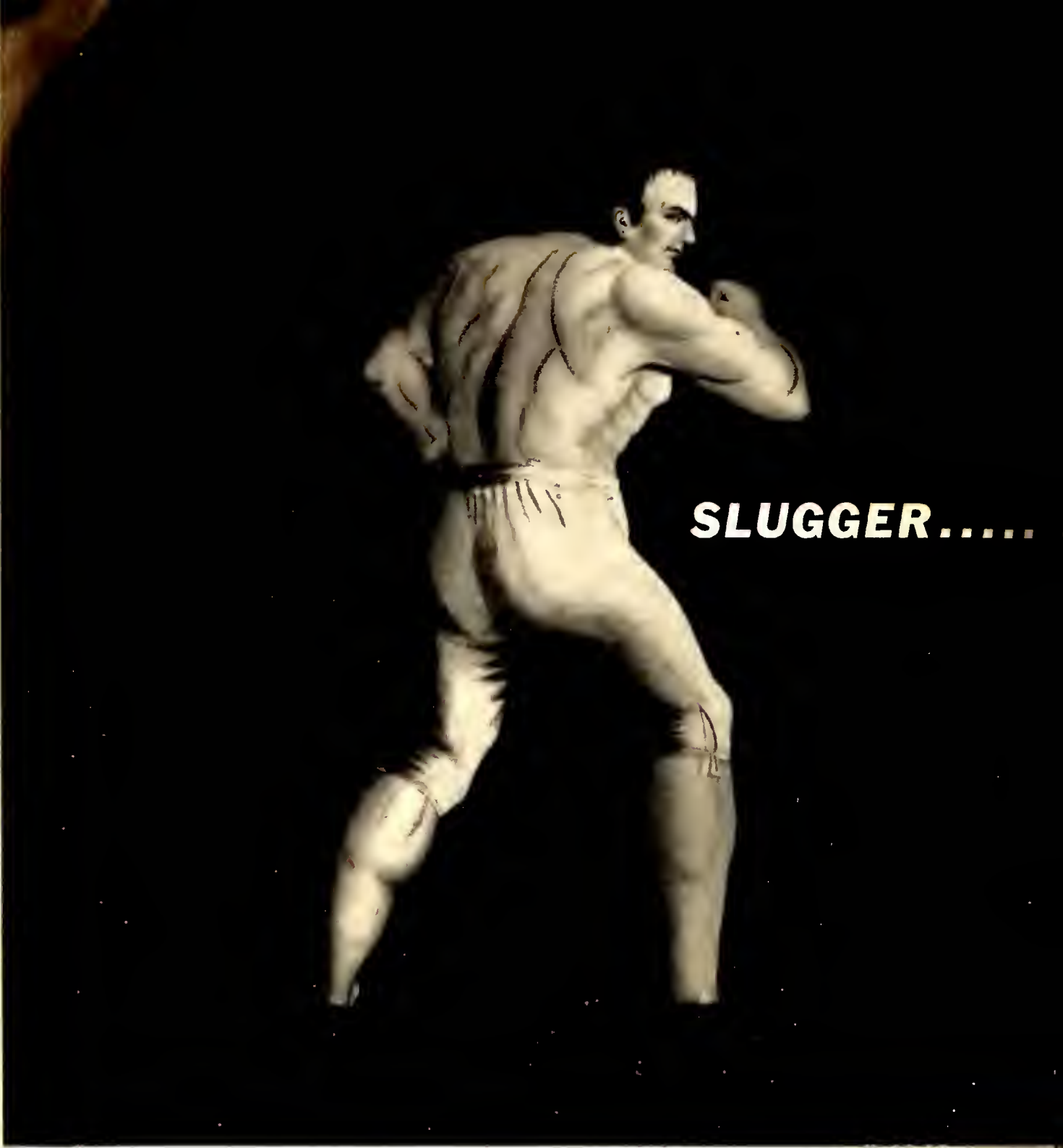
## Iced tea heats up 29 markets—

Last of a six-part series

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## Here are ques- tions media men want answered

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BETTMAN ARCHIVES

By now just about everybody working with TV knows that Videotape\* is in a class by itself when it comes to delivering better, cleaner shots that carry a maximum wallop. In fact, it looks for all the world like the real McCoy.

But maybe you aren't fully aware of the tremendous *versatility* this new medium offers today. Here

at Videotape Center we are constantly developing new optical, editing and special effects techniques in our daily production for some of the nation's leading agencies and advertisers.

The truth is that new developments are coming so rapidly it's difficult to keep fully informed unless you are right on the scene of action. Suffice to say whatever commercial technique may be called for,

**There Are Two Types of TV Advertisers Today...Those Who Are Using Tape,**



for **FANCY DAN?**

the chances are that *Videotape* can do it better because tape gives you the ideal combination of power and finesse.

We cordially invite you to take advantage of our experience and facilities, whether for information, creative technical advice or the skilled production of your next commercials.

**and Those Who Are About To**



**VIDEOTAPE**  
CENTER

**VIDEOTAPE PRODUCTIONS OF NEW YORK, INC.**  
205 West 58th Street, New York 19, N.Y. JUdson 2-3300



Mark this market  
on your list!

## CENTRAL and SOUTH ALABAMA

ALABAMA ...one of  
Alabama's  
"BIG THREE"

BIRMINGHAM

**WSFA-TV**

\*  
MONTGOMERY

MOBILE

**WHY  
WSFA-TV  
IS DOMINANT  
IN CENTRAL  
AND SOUTH  
ALABAMA!**

WSFA-TV has the TOP SHOWS in an area of over one million population. The April '59 ARB survey proves the dominance of WSFA-TV...

Top 10 Shows		
WSFA-TV	9	90%
Station "C"	1	10%
Top 15 Shows		
WSFA-TV	13	86%
Station "C"	2	14%

WSFA-TV placed five syndicated shows in the Top 30 while Station "C" placed none in the Top 50. A further indication of WSFA-TV's acceptance.

### OVER A MILLION VIEWERS IN 35 ALABAMA COUNTIES\*

Population	1,106,000
Effective Buying Income	\$1,201,510,000
Retail Sales	799,440,000
Food Store Sales	217,402,000
Drug Store Sales	23,964,000
Automotive Sales	157,280,000
Gasoline Service Station Sales	74,867,000

Mark Central and South Alabama on your list... buy it with WSFA-TV!

\* Market area defined by Television Magazine, plus 6 counties consistently proving regular reception. Does not include 3 Georgia and 3 Florida bonus counties.  
(Data from Sales Management Survey of Buying Power)

**WSFA-TV**  
**MONTGOMERY**  
Channel 12 NBC/ABC

THE WKY TELEVISION SYSTEM, INC. • WKY-TV AND WKY OKLAHOMA CITY  
WTVI TAMPA—ST. PETERSBURG

Represented by the Katz Agency

© Vol. 13, No. 36 • 5 SEPTEMBER 1959

## SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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# One stop shopping . . .

Shopping for time and talent on the CBS Radio Pacific Network's a snap. You buy a lot of stations with the ease of a one station buy. What's more, you enjoy supermarket convenience and a choice variety of top brand radio names.

Say you want to cover the West. You want to reach women. Or men. Or both. It's simple with our one stop shopping plan. Pick the shows you want — Art Linkletter, Harry Babbitt, Frank Goss News, the Daytime Serials, Gunsmoke and other great weekend dramas. Pick the times you want. Mornings, afternoons and evenings. You can get real impact with real economy! If the ringing cash register is music to your ears, the CRPN can play your melody. Ask your CRPN or CBS Radio Spot Salesman for the details.



Represented by CBS Radio Spot Sales





OFFICE OF THE  
GENERAL COUNSEL

SECURITIES AND EXCHANGE COMMISSION  
WASHINGTON 25, D. C.

July 16, 1959

Mr. Dick John  
News Director  
Station WKY-TV  
Oklahoma City, Oklahoma

Dear Mr. John:

I have been advised recently by Judge Allred, our Regional Administrator in Fort Worth, of the splendid job done by you and your staff in connection with your initial investigation and public expose' of [REDACTED] It was as a result of the program which you produced at your station that this whole scheme came to the attention of our Commission. The initial work which you did in your comprehensive interviews with officers and directors and other representatives of the company who were engaged in soliciting and obtaining funds from the public, made it possible for this Commission to move rapidly to obtain an injunction against future violations in the offer and sale of these securities.

It is rare indeed when Commission counsel has in effect a ready-made case presented to him and even rarer when that case is referred to him in the form of film and tape for a retelecast in a court room. Although we were able to obtain the injunction by consent of the defendants, such consent would probably not have been forthcoming had it not been for the fact that the defendants knew we were fully prepared and ready to present the issues to the court. In large measure this readiness for action was the direct result of your efficient efforts in investigating and recording the results thereof for use in your own program which exposed [REDACTED] activities to the public for the first time.

We are very much indebted to you and your associates for making it possible for us to proceed as quickly as we did and grateful indeed for your willingness to give freely of your time without concern for expense in offering to appear in court to present the retelecast of your program. Please accept my congratulations on a job extremely well done. I frankly know of no similar instance in my five years at the Commission wherein a radio or television station has made a greater single contribution to the enforcement of the federal securities laws.

Yours sincerely,

*Thomas G. Meeker*  
Thomas G. Meeker  
General Counsel

cc: Judge Allred

WKY AND WKY-TV  
OKLAHOMA CITY, OKLAHOMA

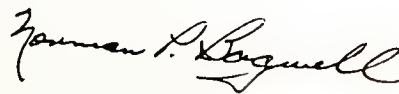
NORMAN P. BAGWELL  
STATIONS MANAGER

To The Broadcasting Industry:

As one who is sensitive to good relations between our broadcasting industry, the community, and the government, you will undoubtedly be interested in the letter on the opposite page.

We are publishing it to show the capacity and initiative of the broadcasting industry in the fields of community and government service.

Few industries have the skill, the means, and the opportunity to serve and inform as do we in broadcasting. We feel this letter is an excellent example of how the broadcasting industry can meet this welcome responsibility for service.



Norman P. Bagwell



**DAN DAILEY**

# THE **FOUR JUST MEN**



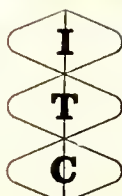
**JACK HAWKINS**



**RICHARD CONTE**



**VITTORIO DE SICA**



CHECK YOUR MARKET  
TODAY!

**INDEPENDENT  
TELEVISION  
CORPORATION**

488 Madison Ave. • N.Y. 22 • PLaza 5-2100

## NEWSMAKER of the week

*Donahue & Coe, widely touted on Madison Ave. as an agency determined to lift its package goods billings, has gotten itself a marketing man as president. He is Donald E. West, who joined D&C a little more than two years ago as director of merchandising and has a wide grocery field background*

**The newsmaker:** Though Donald E. West has had the kind of sales and merchandising experience to make even a veteran adman drool, he wears his laurels lightly and won't genuflect to the current and widely embraced catechism which places marketing at the apex of ad agency operations.

Picking his words carefully, West told SPONSOR, "This is what we believe: While Donahue & Coe is an extremely strong marketing agency, we recognize the creative function as the most important. Once the creative line is set, other aspects fall into place."

Well-manned with creative talent at the top level, D&C has, in recent months, beefed up its staff with strong marketing names — people like Ralph Linder, Fred Nabkey and Orville Chase. The agency also has a top-rated marketing v.p.—Jack Rosenthal.

That these new men are package goods experts is the other side of the coin. West made clear that D&C wants to be known as a diversified agency, but willingly conceded that it was out to up its share of package goods billing. He also agreed that an increase in package goods billings would probably work to increase the ratio of air to total agency billings. D&C now bills about \$6.5-7 million in radio and tv, somewhat less than 25% of its total.

West is energetic-looking and quiet-spoken. His strong features are topped by a white-tipped crew-cut. A general tone of underplaying views and events is belied by intense working habits which he admits involve sacrifices by his family.

Most of West's business career was spent with Standard Brands. He started as a route-salesman, held a number of executive sales positions and, at the end of his SB stint, was a group product manager—a position which, for the first time, gave him real advertising experience. He left Standard Brands in 1953 because (a) he was 40 and (b) he wanted to broaden his background.

Following this, he went to Ogilvy, Benson & Mather (director of merchandising), Rockwood Chocolate (marketing v.p.) and Robert W. Orr Associates (executive vice president). Rockwood was sold and Orr closed its doors. When Edward J. Churchill, whom West replaces, hired him, West was out of a job.



Donald E. West



# *Announcing the appointment of*

*Radio-T.V. Representatives, Inc.*

NEW YORK 17, NEW YORK  
7 EAST 47TH STREET

OFFICES IN

CHICAGO  
BOSTON  
SEATTLE  
LOS ANGELES  
SAN FRANCISCO

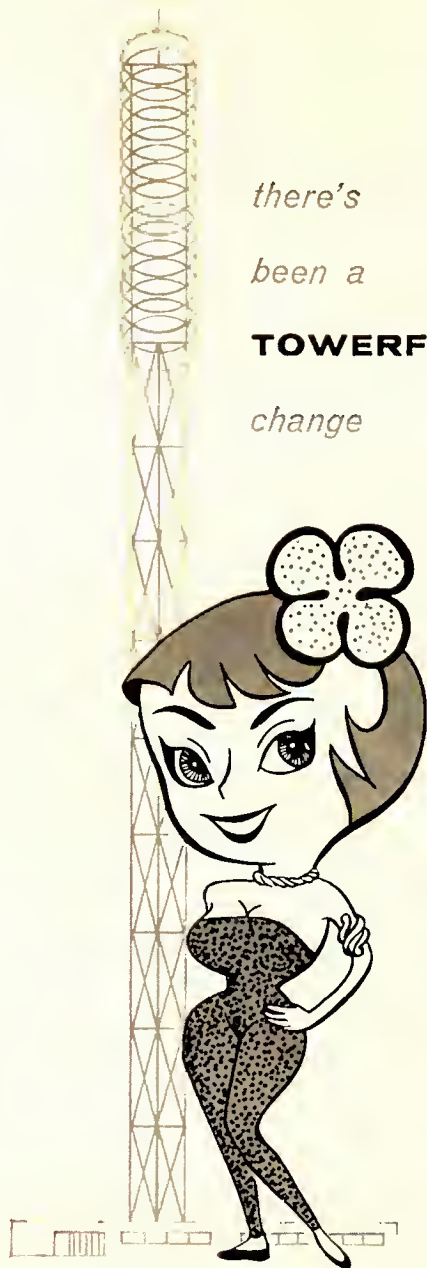
*as  
exclusive  
national  
representative  
of*

**Radio Atlanta**  
**WPLO**

Prior to July, 1959, WPLO call letters were WAGA

*and these other Plough Stations:*

**Radio Baltimore** **Radio Boston** **Radio Chicago** **Radio Memphis**  
**WEAD WCOP WJJD WMP5**



**NOW WLUK-TV IS THE  
MOST POWERFUL TV STATION IN THE WEALTHY GREEN BAY-FOX RIVER VALLEY MARKET**

From our new half million dollar power plant, the tower overlooking Green Bay, WLUK-TV now reaches 425,000 TV homes — 1,650,000 people.

**WLUK TV @ CHANNEL 11**

serving Green Bay Packerland and the Fox River Valley **Joseph D. Mackin**, general manager

**EXTRA**

**NOW YOU CAN COVER TWO IMPORTANT MARKETS WITH ONE BUY!**

Just approved — the acquisition of WLUK-TV, Marquette, Michigan — the only TV station in Michigan's upper peninsula. Buy both WLUK-TV and WLUK-TV with one buy.

**WLUK TV CHANNEL 6** **John Borgen**, general manager

Represented nationally by **Geo. P. Hollingberry**. In Minneapolis see **Bill Hurley**.

**YOU GOTTA HAVE 'LUK YOU GOTTA HAVE 'LUC**

## SPONSOR

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**Big MAC**

**Big MAC Big MAC**  
**Big MAC Big MAC**  
**Big MAC Big**



**U.C.I.** HAS BROUGHT YOU



**Popeye**

and

**WARNER BROS.**

*cartoons*



*and now here comes* **THE THIRD GREAT PACKAGE**  
**OF CHILDREN'S PROGRAMMING**

**THE**

# **BIG MAC SHOW**

**WITH**

**210**

**REELS**

**OF**

## **WARNER BROS. FEATURETTES**

*Here, specially selected FOR CHILDREN from over 2000 reels, are 210 reels of tremendous children's motion pictures.*

**NEVER  
BEFORE  
AVAILABLE  
TO  
TELEVISION**

**KEYSTONE KOPS • JOE PALOOKA  
CHARLIE MCCARTHY • VAUDEVILLE  
COMEDY • CIRCUS • ANIMALS  
SLAPSTICK • TOYLAND • MUSIC**

*All produced with the care and attention  
devoted by this major studio to its features—  
same studios, sets, many of same top-ranking  
stars, directors, producers, writers!*

...And To Introduce, and Tie-Together This Big  
Profitable Package — Meet The Greatest Little  
Cartoon Character Ever To Come Down The Track



# BIG MAC

**HIS MAGIC TRAIN** *And His Huggable Friends*



**BEATRICE**, *The Dinosaur...*

**SGT. VALENTINE**, *The Bloodhound...*



**ABERCROMBIE**, *The Mouse...*



## 210

## REELS

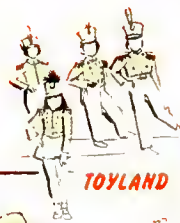
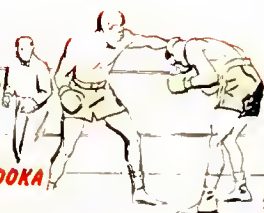
*produced by* **WARNER BROS.**

**THE MOST POPULAR, ENTERTAINING FEATURETTES EVER!**



**KEYSTONE  
KOPS**

**JOE PALOOKA**



**TOYLAND**

**ANIMALS**



**CHARLIE  
McCARTHY**



**CIRCUS**





# BIG MAC

IS A NATURAL FOR  
MERCHANDISING  
AND PREMIUMS



**PLUS!** **HIS MAGIC TRAIN**—Battery operated, runs on its own portable monorail. The same train BIG MAC rides in the television films. Available to you first for promotion...then to be sold in retail outlets everywhere.

## **MASKS • POSTERS • BUTTONS**

—Posters, giveaways and dozens of BIG MAC items... available to you and your sponsor as promotions... to be sold through retail outlets everywhere.

*The WARNER BROS. FEATURETTES, WITH BIG MAC Are Now Available To You On A Library Basis, Just Like The Fabulously Successful POPEYE And WARNER BROS. CARTOONS. They Represent A Substantial Addition To The Programming Of Any Station... Highly Popular With Young Audiences, Highly Saleable.*

*A WONDERFUL OPPORTUNITY FOR ADDITIONAL PROFITS. Use BIG MAC or your own local MC. Don't miss out because of product conflict... put on another children's program and get all sponsors.*

For Complete Details and Screening Print Call or Wire Your Nearest U.A.A. Office

**NEW YORK • HOLLYWOOD • CHICAGO • DALLAS**

# U.A.A.

UNITED ARTISTS ASSOCIATED, INC.

NEW YORK

247 Park Avenue, M.I. 1011 7800

CHICAGO

75 E. Wacker Dr. DEarborn 4 2030

DALLAS

151 Bryan St. RIVERSIDE 7 855

LOS ANGELES

400 S. Beverly Drive, CREstview 6 5886



| by Joe Csida

## Sponsor backstage

### Hitch your wagon to a pop star

On several previous occasions I have done pieces on how smart local, regional and national advertisers have hitched their sales wagons to pop music stars, and the radio and/or television personalities who so successfully utilize the talent and tunes of these stars. The time is ripe. I believe, for another sermon on this subject, for two reasons. The first is that several important changes and trends are taking form on the pop music front. And the second is that I have spent a good deal of the past three or four weeks visiting with the top radio/tv personalities in the field, and can pass on to you a few useful first hand observations.



#### Rock 'n roll grows up

Truth to tell this very column is being written in a ridiculously overpriced room at the LaConcha Hotel in Atlantic City. I did not come here to wallow in the waves and exercise my jaws on salt water taffy. I came because a very good friend of mine is working at the Steel Pier this week, and I had not had the opportunity to visit with him in three or four months. His name is Bobby Darin, and in his vastly talented 22-year-old person he himself embodies a number of pertinent points with which the alert advertiser should be familiar. Bobby, for example, is living proof of what I believe to be the most significant trend on the pop music level since the raucous advent of rock and roll. Bobby's first five hit records, "Splish Splash," "Early in the Morning," "Plain Jane," "Queen of the Hop" and "Dream Lover" were all pure rock and roll. Frank Sinatra would rather be found girl-less than discovered singing tunes of this ilk. Bobby's latest record, which has sold better than 200,000 copies in the first 10 days; which is climbing on the music popularity charts at a rate faster than any of his previous hits; which by acknowledgement of Atco Records, the manufacturer, will be the biggest single record hit they ever had is definitely not rock and roll. It is sophisticated polished swing. The tune is the 1927 Kurt Weill classic, from that excellent composer's "Three Penny Opera," originally called "Mick, the Messer," in Germany, and now known as "Mack, the Knife." Sinatra would have been proud to have recorded this one.

This would plainly indicate that the 10-, 11-, 12-, 13- to 16-year olds, who screeched raw rock into prominence some five years or so ago, have grown up and become more sophisticated in their popular music tastes. They no longer will settle for the wild, pounding beat, the naked hysteria without something else far more solid and substantial musically to go along with it. If Bobby's swinging interpretation of the Kurt Weill classic were the only record high on the lists, this could easily be considered a freak exception. But it isn't. A lovely slow and haunting guitar-feature instrumental called "Sleep-Walk" by

YOU  
can  
reach



of Mississippi  
Retail Sales...

\$918,000,000

IN THE SOUTH'S  
FASTEST GROWING  
TV MARKET

Jackson, Miss.\*

with these Jackson  
stations

WjTv 12  
KATZ

WLBT 3  
HOLLINGBERRY

\* Nation's business gains leader

There's a NEW REP.  
For MIGHTY 690



PEAK  
50,000 WATTS

**MIGHTY  
690**

LOS ANGELES · SAN DIEGO

**Sponsor backstage** *continued*

a couple of young virtuosi is presently the No. 6 record in the country, and headed for No. 1 at an unstoppable pace. A former Miss America runner-up, beautiful Oklahoma winner Anita Bryant has one of the best-selling records in the country with the extremely sweet and lush ballad hit from "Music Man," "Till There Was You." A powerful performance of the George Gershwin "Porgy" by a young lady named Nina Simone is one of today's big records.

In short, while a reasonable number of simple-minded raw and raucous rock and roll items still do very well, more and more better popular songs are being performed in a most tasteful adult manner by truly outstanding singers in the Sinatra, Como, Dinah Shore, Peggy Lee, Jo Stafford tradition. This clearly evolving trend has vast significance, I believe, to the broadcast media and the agencies and advertisers who use same. As long as every one of the top 40 records were mad beat inanities there remained a serious question, not only as to whether any adults listened to and/or watched such shows but whether any fairly intelligent teenagers were tuning in.

More and more, however, Dick Clark on a national level, and others like Alan Freed, Buddy Deane, Milt Grant, Bob Clayton, Jim Gallant and many others on local levels have proved that intelligent young people and a vast number of adults listen to popular music shows of the *Bandstand* variety, both on radio and television. They've proved it by the simple process of moving merchandise for advertisers selling adult products. And it's my guess that in this upcoming season more and more adult products will be successfully sold through popular music shows all around the country.

**These kids can really sell**

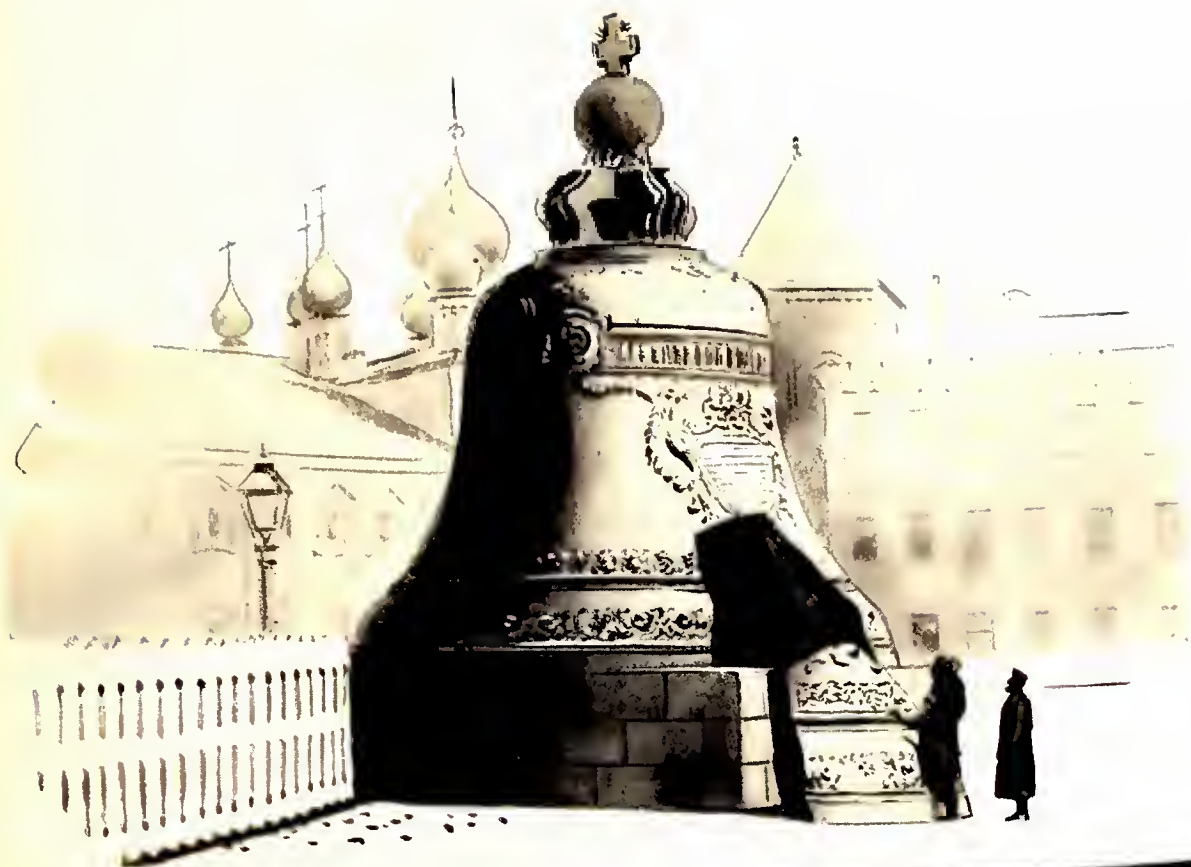
The fact that the trend, as I've stated, is strongly to music that is more palatable to more intelligent youngsters and to adults, as well as to the more youthful listener-viewers is one factor. The second is that the tv/radio personalities who have been conducting these shows have slowly but surely developed into some of the best salesmen the broadcast-advertising business has ever seen. Dick Clark is proving himself as potent a product-pusher as Mr. Godfrey ever was. And in the past 30 days, in addition to visiting Dick, I've also visited Alan Freed in New York, Buddy Deane in Baltimore, Ed Hurst and Joe Grady here in Atlantic City, and Hy Lit in Philadelphia. These gents are among the smoothest salesmen this business has ever seen.

And for one final reason I believe these men, and their fellows across the country on both radio and television will do a bigger job for advertisers this season than ever before!

The best of them (and this includes the men I've mentioned, plus at least another 20) work harder reaching their audiences live at record hops, dances and shows of one kind and another, community and public service functions, and a hundred and one other in-person methods of keeping live contact with their listener-viewers than any other single group of performers or personalities in the whole history of the broadcasting business. This must, and does pay off in bigger audiences and more sales for the advertisers' product.

I'm so sure of the increasing importance of these shows to advertisers, that I'm pursuing a study in depth of them right now. As it develops I hope to do several more pieces on them.





**YOU MAY NEVER RING A 219-TON BELL\* —**

**BUT... WKZO Radio Makes Big Things Happen For You  
In Kalamazoo-Battle Creek And Greater Western Michigan!**

#### 7-COUNTY PULSE REPORT

KALAMAZOO-BATTLE CREEK AREA—MARCH-APRIL 1959

SHARE OF AUDIENCE — MONDAY-FRIDAY

	WKZO	Station "B"	Station "C"
6 A.M. - 12 NOON	30	21	11
12 NOON - 6 P.M.	27	22	10
6 P.M. - 12 MIDNIGHT	29	22	10

WKZO Radio rings-in a total audience at least 32% larger than that of any other station serving Kalamazoo-Battle Creek and Greater Western Michigan.

This big lead in popularity holds true all morning, afternoon and evening (Monday-Friday, 6 a.m.-midnight) giving WKZO Radio the No. 1 spot in 345 of 360 quarter hours surveyed! (See Pulse, at left.)

Avery-Knodel can give you all the details on WKZO Radio—your "bell ringer" for Kalamazoo-Battle Creek and Greater Western Michigan.

*\*The Tsar Kolokol, cast in 1733 in Moscow and weighing about 219 tons, is the heaviest bell in the world. It was broken in production and was never rung.*



*The Feltzer Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
WWTV — CADILLAC, MICHIGAN  
KOLN-TV — LINCOLN, NEBRASKA

Associated with  
WMBD RADIO — PEORIA, ILLINOIS  
WMBD-TV — PEORIA, ILLINOIS

# WKZO

**CBS RADIO FOR KALAMAZOO-BATTLE CREEK  
AND GREATER WESTERN MICHIGAN**

*Avery-Knodel, Inc., Exclusive National Representatives*



**NOW!**  
**WAPI-TV Birmingham**  
**OWNS EVERY MAJOR**  
**FEATURE**  
**FILM**  
**PACKAGE**

MGM  
Paramount  
Warner Bros.  
R.K.O.  
Columbia  
20th Century Fox

High Noon  
Bells of St. Marys  
30 Seconds Over Tokyo  
Mutiny on the Bounty  
For Whom the Bell Tolls  
King Kong  
Hunchback of Notre Dame  
Gang My Way  
*plus hundreds of others!*

**Hollywood Hit Parade**  
Monday-Friday  
12 noon to 1:30 p.m.

**The Early Show**  
Monday-Friday  
4:30 p.m. to 6:00 p.m.

**World's Great Movies**  
Sunday-Friday  
10:30 p.m. to conclusion

**BIRMINGHAM**  
**ALABAMA**

**WAPI-TV**

Represented by Harrington, Righter and Parsons, Inc.

# Timebuyers at work

**Mal Murray**, Kudner Advertising, Inc., New York, buyer for Colorforms and Arnold Bakers, notes that fall pickings for the manufacturer of children's items are slim indeed. "It may be a gray Christmas in some quarters. With the toy companies, breakfast cereal makers, candy manufacturers and soft drink people all vying for as much exposure as possible, the prime times to catch the youngster at the set are jamming up. It's developing into quite a complex situation. The shortage of availabilities, in some instances, is causing certain advertisers to seek out other, more accessible media." Mal points out that toy jobbers are aggravating this condition by buying children's shows from the local tv stations and requiring that the manufacturer repurchase the time, along with distribution services, as a package, or be faced with problems in both areas. "The stations involved are creating ill will among buyers and sellers by condoning this practice. However, in all probability, the situation will be checked before it spreads any further, because most stations adhere to a high code of ethics."



**Joan Mandel**, media supervisor, Edward H. Weiss & Co., Chicago, believes that spot tv has not kept pace with steps taken by networks to enhance summer participations for major advertisers. "Large facility discounts and reduced program costs offered by networks bring summer package buys in at efficient cost-per-1,000 levels.



Tv's summer doldrums are characterized by a decrease in advertising revenues and audience loss, while consumer spending continues. But spot has offered no advantages to compensate for audience loss either in announcement campaigns or program buys. In January prime time periods, three 20's deliver 75 gross rating points. During the summer, these same spots deliver an estimated 45 to 50 gross rating points; yet the cost

remains fixed on a 52-week basis. With the increasing popularity of spot tv, availabilities from September through May become more scarce. Why don't spot sellers attempt to induce advertisers for the remaining three months? Why aren't dollar discounts or bonus spot plans offered for nine-month advertisers to extend their schedules or commence a few months earlier when choice spots are available?"



spots  
are the  
vehicle...  
not the  
campaign

only  
a  
carefully  
sifted  
schedule  
combined  
with  
your  
ideas...

and  
the  
unique  
Bartell  
touch  
of...



# SALESMANSHIP SHOWMANSHIP SCHOLARSHIP



## MAKE A BARTELL SCHEDULE A CAMPAIGN

Six stations in six cities. Each with a snap, a sound, a "feel" jigsawed within its own community. Yet each has a quality of creativity that is akin to all others and common only to Bartell Family Radio.

**SALESMANSHIP** is ingrained in every air personality and a part of the Bartell station acceptance that puts every campaign in orbit.

**SHOWMANSHIP** is in the production that arrests, sparks and entertains.

**SCHOLARSHIP** is inherent in the thought, planning and pre-testing of every unit of sound that is broadcast.



These qualities are contagious! From station level to Group headquarters, to each Adam Young office, you'll find more than receptivity — or even sympathy — you'll get good ideas! (Ask Needham, Louis & Brorby in Chicago.)

49th and  
Madison

### Sold radio short!

I read with considerable interest the 15 August discussion "Are ratings helping or hurting radio?" (Sponsor Asks).

In the lead-off, Frank J. Gromer Jr., gave an excellent summation of the advantages, then turned around and sold radio and ratings short.

For instance, he asks for a continuing measurement of out-of-home. Isn't he aware that Pulse reports have long contained that information?

Again, I am sorry to disagree with Gromer's echo of the cliché that "radio can be made to look good or bad depending upon the rating service used. That kind of situation can only result in suspicion being cast on all ratings data, and hence on the medium in general."

Radio's spectacular comeback after neglect is the result of industry's discovery that it is still a powerful selling force.

And in all fairness, as long-term subscribers for Pulse reports, I am happy to say that Pulse information provides us with highly reliable help in the over-all planning for clients.

Alfred S. Moss  
pres.  
Williams Adv. Agcy.  
N. Y. C.

### Sorry—we goofed!

While we obviously appreciate your use of the photograph in the August 8 issue showing Miss Pat Schinzing of Gardner Advertising and Mr. Don Brady of D'Arcy Advertising being interviewed by Mr. Harry Fender of KPLR-TV/St. Louis, since this firm was the host for the occasion of the Third Annual Pool and Picnic Party we were also somewhat disappointed to note we were not credited in the caption.

We believe the caption which accompanied the original print of this photograph gave the complete and correct story with regard to this event.



and thus you perhaps can understand  
 your frustration when the picture did  
 not appear.

The point that gives us nightmares  
 is the fact that this tearsheet will  
 probably end up in the files of the  
 PLR-TV representative which defini-  
 tely is not Venard, Rintoul and  
 McConnell!!

Howard B. Meyers  
 v.p., Venard, Rintoul &  
 McConnell, Inc.  
 Chicago

#### More on Basics

Many thanks for the advance preview  
 of your Radio-Television and Market-  
 ing Basics pamphlets.

We were particularly interested in  
 the Radio Basics section which proves  
 that San Francisco is the fourth best  
 market in terms of in-home audience,  
 out-of-home audience, and in total au-  
 dience is tied for third place! We are  
 incorporating this in a new presenta-  
 tion which we have just completed on  
 KCBS.

As a matter of fact, the presenta-  
 tion has been given a few times in  
 Los Angeles to agency people who  
 thought it was the best radio pitch of  
 the year.

Maurie Webster  
 v.p. & gen. mgr.  
 KCBS  
 San Francisco

\* \* \*

Congratulations on your 13th *Air Me-  
 dia Basics*. It's concise and complete,  
 the best I've ever seen.

Pat Schinzing  
 Gardner Adv. Co.  
 media group supvr.  
 St. Louis, Mo.

\* \* \*

I find this 13th *Air Media Basics* a  
 very valuable reference to obtaining  
 facts on market and radio television  
 market selection and also find it quite  
 useful in presenting the basics on this  
 media to my clients.

David B. Ault  
 account executive  
 Grant Adv., Inc.  
 Dallas

**WNJR**  
 negro radio for  
 metro new york

# EGAD



**You  
 bungled  
 that badly,  
 Smidley.**

Every time I dump the buying  
 decision in your lap you pass  
 up this Cascade buy. What's  
 the matter, old boy, can't you  
 spell it? You just don't skip a  
 market like this. The Cascade  
 4-station network is a "must"  
 in the Pacific Northwest. More  
 than half a million people with  
 over a billion dollars to spend.  
 And, Smidley, Cascade's alone  
 in the entire market.



## CASCADE TELEVISION

**KIMA-TV** YAKIMA, WASH.

**KEPR-TV** PASCO, RICHLAND,  
 KENNEWICK, WASH.

**KBAS-TV** EPHRATA,  
 MOSES LAKE, WASH.

**KLEW-TV** LEWISTON, IDA.

#### For Facts and Figures:

National Representatives:  
 GEORGE P. HOLLINGBERRY Company

Pacific Northwest:  
 MOORE & ASSOCIATES

• LONG PLAY IN NASHVILLE

WSM-TV  
SUPERIORITY  
Series



3. Better Engineering

## Music For Making Better Pictures Go Further



WSM-TV's recently completed tower (tallest in the Central South) is merely one more step in an engineering policy which constantly asks one simple question;

*"What does it take to send a better picture to more people?"*

As partial answer to this continuing quest, WSM-TV has given the Nashville market a unique series of engineering firsts . . . micro-wave relays, key effects equipment, zoom lenses, color equipment, live remote units . . . The list is long. The results impressive. The Central South has come to count on WSM-TV for clearer, more professional telecasting . . .

Ask Hi Bramham or any Petry man how better engineering adds volume and tone to the WSM-TV symphony of sales. It's hi-fi listening if you want to ring cash registers in the Nashville market.

**WSM-TV**  
CHANNEL 4

Nashville, Tennessee

Represented by PETRY

OWNED AND OPERATED BY THE NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY



# SPONSOR-SCOPE

SEPTEMBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

The biggest agency merger in the business is in the detail-working-out stage: Compton (\$75 million in billings) and Erwin, Wasey-Ruthrauff & Ryan (\$70 million).

The combination would make it the fifth largest agency in the business, only preceded, in that order, by JWT, Y&R, BBDO, and McCann-Erickson.

Still another merger that appears to be in the works: K&E (\$80 million) and Cunningham & Walsh (\$55 million).

Radio stations in a few weeks may find themselves the target for a massive call for availabilities from national advertisers who have given up trying to get the minutes they want from spot tv.

That prospect emerged from a crosscheck SPONSOR-SCOPE made this week among the chief timebuyers for Madison Avenue agencies with substantial stakes in spot.

Says one head buyer: "The final quarter could easily be a walloper for radio. The money is around, and when the rush to radio begins it'll come like an avalanche. Remember there are a lot of pre-Christmas accounts that haven't started to buy yet. With the market in tv as tight as it is now, you can imagine how tough it will be for these seasonals. Where will they have to turn? Radio, naturally."

The SRA's managing director, Larry Webb, this week said he felt sure that national spot radio billings for 1959 will run between \$180-185 million.

So far this year the medium, observed Webb, has shown an increase of around 5% over 1958. The 1958 tally was \$172 million; 1957's was \$169.5 million.

New York and Chicago combined continue to be the source of close to 85% of all the national spot tv business; but the West Coast's share of radio placement seems to be on the upbeat.

The Station Representative Assn. has just completed an analysis—based on information gathered from its members for the first six months of 1959—of where the national spot billings originate. Here's the breakdown:

CITY	RADIO SHARE	TV SHARE
New York	57.2%	63.4%
Chicago	20.7	19.8
Los Angeles	6.5	3.6
San Francisco	6.1	3.4
Detroit	2.8	1.2
St. Louis	1.7	1.7
Atlanta	1.4	2.5
Dallas-Fort Worth	.5	.3
Boston	.3	1.0
Philadelphia	1.4	1.3
Others	1.4	1.8
Total	100.0%	100.0%

If you've any doubt about the **tightness of the spot tv market for the fall**, note this: **Madison Avenue timebuyers are discovering that stations have elected to reserve certain portions of the spots left for specific product categories.**

In other words, these stations are in a position business-wise to halt overloading the schedules with certain types of merchandise; so they're rationing what's left among the **thinner categories to get a better balance.**

Tv reps found no letup the past week in the rush to spot schedules for the fall. The calls for availabilities and/or orders included **Calumet Baking and Minute Potatoes** via FCB; **Bayer and Oxydol** via DFS; **Good Luck Margarine (OBM)**; **Ivory Br.** (Compton); and **Spectran B Tablets**, a Revlon adjunct, via KFC&C.

**American Motor (Geyer)** will be back in spot tv starting October with schedule in at least **78 markets.**

Last season it used minutes and I.D.'s Friday nights on behalf of **Rambler.**

An old reliable of spot tv, **Peter Paul (DFS)**, has thrown its lot in with network minute participations: one each on CBS TV's **The Lineup** and **Rawhide.**

Other recruits to these two shows from the spot precincts: **Glidden (on Lineup)** and **Preem (on Rawhide).** Another minute buyer on **Lineup: Manhattan Shirts.**

**Socony-Mobil (Compton)** has aligned itself with the nighttime 20-second campaign to the extent of **50-odd markets.**

The copy emphasis will be on the new **Detroit models.** Hence the initial flight will run through **October, November, and the first part of December.** Schedules will be resumed in **March.**

**LaRoche** thinks it has the remedy for a continuing headache for both agencies and tv stations: **maintaining the correct rotation for an advertiser whose campaign includes a multiplicity of commercials.**

The solution: a **single form** which would make it possible for the station to **know what the exact rotation will be at least a month in advance.** The form would (1) include **pre-emptions and credits** at the beginning of each month, (2) give the agency a fool-proof record for **SAG payments**, and (3) **save time and paperwork** for station traffic and accounting—as well as the various people concerned in the agency from timebuyer to account executive.

**Sidelight:** Stations in major market handle as many as **2,700 film commercials** a month, with some accounts scheduling as many as **15-20 different ones in that period.**

If your job entails measuring tv costs-per-thousand—or just keeping in touch with the progress of the medium—you'll be interested in what **NBC Research** estimates will be the **average number of tv homes for the next three quarters.**

The projections look like this:

QUARTER	AVERAGE NO. TV HOMES
Last quarter of 1959	44,900,000
First quarter of 1960	45,300,000
Second quarter of 1960	45,700,000

Note: That final figure represents **88% saturation of the whole U.S.** In other words, when the presidential conventions roll around, **tv will have at least 12 million more homes than during the similar conclaves of 1956.**



Now that they're pretty well sold out at night, you can expect some of the top level people at CBS TV and NBC TV to divert more creative attention to daytime.

Both networks apparently will give more thought to 1) putting additional ginger in to the programming, and 2) reevaluating the price and discount structure for daytime.

Two developments that can be figured on to ignite the networks to action:

1) General Foods has canceled out completely (four quarter-hours a week) from daytime on CBS TV, and P&G has reduced its daytime commitments on NBC TV from 15 to 9 quarter-hours a week starting 1 October.

2) More and more affiliates are juggling their network daytimers to find room for film shows of their own so that they can absorb some of the backlog of minute spots.

ABC TV figures that it's got a strong springboard in daytime sales for the fall in the fact that all the Daybreak charter members have renewed for the fourth quarter.

This group consists of General Foods (now limited to four quarter-hours a week for the Jell-O division), Drackett, Beech-Nut, Johnson & Johnson (all via Y&R), Toni, and Armour.

These add up to over 50 quarters-hours weekly.

Another index to the changing complexion of daytime network tv: BBDO put out an intramural memo calling attention to the "shortterm" opportunities in that facet of the medium.

Said the communique: The networks are willing in many cases to take daytime orders for less than 13 weeks, which situation makes daytime conducive for seasonal buys, special promotions, and copy tests.

July gave network tv its biggest monthly increase in gross billings this year. The margin over 1958 was 17.1%. (It's been running around 7-9%.)

The gross sales for time covering July by network: ABC TV, \$8,391,470, plus 18%; CBS TV, \$21,861,217, plus 19.2%; NBC TV, \$17,883,111, plus 13.9%.

Combined tally for the first seven months: \$357,536,290, up 10%.

P&G isn't paying NBC TV any talent costs for the two installments of What Makes Sammy Run that will be aired via the Sunday Showcase 27 September and 4 October.

It will be the Cincinnati giant's first dip into specials, with Crest carrying the full \$90,000 per program charge for the time.

Here's the network view on absorption of talent costs:

Since Showcase represents a new concept and the competition is tough, it's logical to waive the production nut (\$110,000 net) on the first few programs.

Breck will spend about \$2.5 million on 10 Showcases during 1960.

What with more chunks and bits available, NBC TV the past week scored the big inning in both nighttime and sports sales.

In the minute participation area Sunshine Biscuit, Renault, and Warner Hudnut latched on to the Plainsmen. Renault also took on half (RCA has the rest) of the Moon and Sixpence special.

Pharmacraft and Block Drug picked up alternate weeks of Richard Diamond—at bargain rates for the show.

On the sports side, McCann-E lined up its own Esso and Humble Oil accounts with General Petroleum and Standard Oil of Indiana to co-sponsor on a regional basis the NCCA football games with Schiek Injector Razor. Also Bayuk Cigar and American Safety Razor split the \$3.2-million bill for the 32 Screen Gems golf shows.

P.S.: The total cost of that football package is around \$5 million.

TvB has a presentation in the works that will tell the success story of tv to bankers—but with an indirect objective.

The crux of pitch: The risk of loans made to manufacturers, merchants and so forth can be reduced considerably by the borrower's skillful use of tv advertising.

Shulton (Wesley) isn't finding it easy to pick an acceptable special for the \$175,000 it has appropriated for pre-Christmas advertising of gift packages.

So it might well take a look at spot tv—though the firm's preference each season has been to associate the promotion with glamour programming.

Mogul, Lewin, Williams & Saylor seems to be in a dilemma on how to go about converting Barbara Britton, Revlon's ace saleswoman, into a program personality.

The format the agency would be likely to use is a five-minute filmed strip of beauty patter, with alternating products.

It first tried to spot the package with a tv network, but learned there wasn't any way the strip could be fitted in.

The agency's latest move: A bid to reps to inquire of their stations as to 1) whether the strip is acceptable, and 2) where it could be scheduled.

For the first time a tv producing firm—Screen Gems—will be using spot radio this fall to call attention to sponsored products on the tv networks.

Each network program will be plugged several times a day for three days prior to its debut. The shows: Dennis the Menace, Tightrope, and Man from Blackhawk.

Altogether there'll be a total of 1,386 spots (20 and 10-second) in these markets: New York, Chicago, Boston, Philadelphia, Detroit, and Cincinnati.

The method of payment is an odd one: Partially cash plus a batch of film which the radio station can barter off to its tv affiliate in the market.

Ward Baking has reduced the prospects for its cake account (\$1 million) to five agencies and should make a choice within a week or two.

The cake business is now at Grey, which is slated to inherit the Ward bread account, recently removed from JWT.

Marketing sidelight: Cake bakers of the Ward type are fighting against a dwindling market from two sides: (1) the frozen variety and (2) the tendency among the momma and poppa stores, outlet for 80% of non-frozen cake sales, to drop these lines because of their perishability.

With spot tv pretty much in the sellout stage—at least in the top markets—tv stations linked to a local radio station by common ownership are tending to get more friendly toward this competition.

What's happening is this: When the tv outlet finds it can't provide a regional or local advertiser with the full complement of requested spots, it tips off the radio station where there is some money to be had.

The motive, obviously, is twofold: (1) keep the business from going to print; (2) there's a better chance of recovering that business, if needed, when the advertiser has had a taste of air media.

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; Spot Buys, page 48; News and Idea Wrap-Up, page 52; Washington Week, page 57; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 66; and Film-Scope, page 58.



# Two kinds of husbands . . . one kind of television!

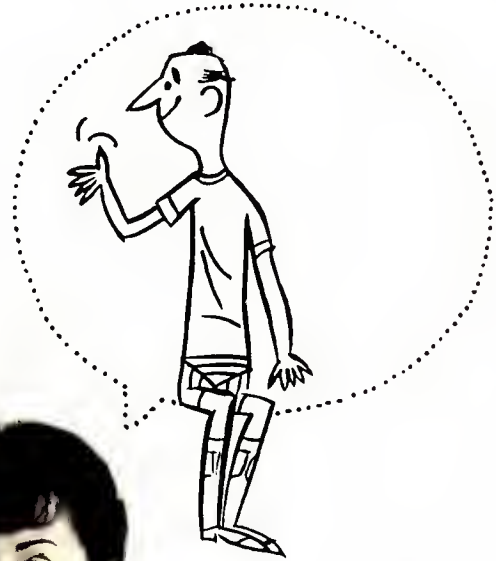
Husbands come in all shapes and sizes. So does KPRC television. Leave it to the program-wise wife to select the right KPRC television for her husband. One glance at the bias-cut says KPRC-TV will sell when he watches, never bind when he turns away. Always comfortable. Assorted sizes, in programs, spot announcements, participations.



Edward Petry & Co., National Representatives



## television for big and little



COURTESY OF  
P. H. Hanes  
Knitting Co.

**1**

**reason  
why**

**SPONSOR**

**tops all  
impartial broadcast  
trade paper  
surveys of  
agency / advertiser  
readership**



six out of  
every ten copies of  
SPONSOR  
go to  
readers  
who buy  
or influence  
the buying of  
radio/tv time.

SPONSOR  
is written  
for them.

through  
SPONSOR  
they get  
what they need  
to keep fully  
posted every week.



**SAZERAC**

*...old  
New  
Orleans  
Favorite*



Ploce ice cubes in old fashioned gloss. Pour in two doshes Angosturo bitters, 1 dosh Peychoud bitters, 3 doshes simple syrup, one ounce rye whisky. Stir until thoroughly chilled. Coot inside of second old fashioned gloss with one dosh of obsinthe substitute. (Try tossing gloss upword with o twist to coot gloss thoroughly.) Stroin contents of first gloss into second—drink!

*Prepared with a toss by Johnny Conrad at The Sazerac Bar in The Roosevelt Hotel*

## *WWL-TV... new NEW ORLEANS FAVORITE*

The New Orleans television trend is all in favor of WWL-TV; a two-year-old "upstart" on the local scene.

You want a station that delivers the audience today and tomorrow—that's WWL-TV.

Sunday thru Saturday

		WWL-TV	Station B	Station C
		%	%	%
July Nielsen	6-9 p.m.	42	42	15
	9-midnight	47	43	8
July ARB	6-10 p.m.	40.3	42.3	16.4
	10-midnight	46.8	45.3	8.3

Your Katz man will tell you about the New Orleans trend.

 **WWL-TV**  
NEW ORLEANS



<p><b>AUDIENCES UP</b></p> <p><b>LOCAL IMPACT</b></p> <p><b>LOW COST</b></p> <p><b>TV SELLOUT</b></p> <p><b>AUTO PUSH</b></p> <p><b>NEW INTEREST</b></p>		<p><b>MORE ACCOUNTS</b></p> <p><b>LONGER FLIGHTS</b></p> <p><b>SET SALES HIGH</b></p> <p><b>MORE CREATIVE SALES</b></p> <p><b>NEW PLANS</b></p> <p><b>OUT-OF-HOME PLUS</b></p>
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# SPOT RADIO'S BIG TWELVE

**12 POWERFUL FACTORS ARE STIRRING UP A REAL SALES BOOM IN SPOT RADIO; RECORD 4TH QUARTER EXPECTED**

**D**uring the past two months SPONSOR has been hearing more optimistic talk about the progress and future of spot radio than at any time since 1957.

Such waves of sales enthusiasm, however, are not uncommon in the air media industry. And they are not always factually reliable.

This week, therefore, SPONSOR editors set out to discover the facts. Is there really a boom in radio spot? Are there substantial reasons for believing it? If so, what is causing the upsurge in spot radio prospects? Where is the trend likely to lead?

The net of our conclusions:

- Yes, there's a definite swing to spot radio, the most pronounced trend in the past 12 months.
- There is dollars-and-cents documentation for belief in a spot radio boom.
- At least a dozen substantial reasons lies behind the spot radio upswing.
- Spot radio's 4th quarter should be the biggest in history.
- The year 1959 should show spot between 5 and 10% ahead of 1958, with total billings of \$182 to \$190 million (either would make a record year).

• 1960 can easily see the greatest radio spot expansion of all time.

To thoroughly understand such optimistic statements, it is necessary to analyze carefully the "Anatomy of the Boom," to look at the facts which are causing stations and station representatives to view the future so hopefully.

Fact No. 1 is spot radio's sales record for the first six months of 1959. According to Lawrence Webb of SRA, January-June figures ran ap-

proximately 5% ahead of 1958 totals.

This performance is all the more remarkable because spot radio's first quarter was slow (perhaps 10% off the 1958 pace). The big upswing began in early spring, and the momentum has been building ever since.

Based on evidence of summer business and fall buying, reliable industry sources are now estimating spot radio's 1959 total at between \$180 and \$190 million. SRA quotes a figure of \$182; some authorities place spot's

edge over last year at 10%, which would bring in \$190 million, another time record for the year. SPONSOR, on the basis of its own reports, believes the figure will at least top \$187 million.

No one, least of all SPONSOR, believes in a \$500 million potential for radio spot, thinks that such a total is perfect. As Kevin Sweeney, RAB says, "Frankly, the kind of growth over past figures we're speculating about is by no means satisfactory."

## 12 SOLID REASONS WHY SPOT RADIO IS BOOMING

**1** Radio audiences are building fast. This summer for the first time since 1957, more people listened to radio than watched tv. Latest Sindlinger reports show that radio has led tv every week since 1 July with an average daily audience over two million greater than the figures for tv viewers.

**2** Local importance of radio is increasing steadily. RAB says local radio billings are 8-10% ahead of whopping 1958 total of \$320 million. Growing acceptance of radio by chains, supermarkets and other retailers makes it more attractive to advertisers selling through these outlets.

**3** Spot radio costs are holding firm. Since 1956, time costs for spot radio have increased less than for those of any other national medium. They're up only 2% in three years whereas spot tv costs are up 29%, magazines 20%, newspapers 13%, according to figures released by SRDS.

**4** Tv's sellout of choice spot time in major markets is swinging many agencies and advertisers toward radio. Creative men are particularly like the fact that full-minute announcements are available on radio spot and that their copy need not be compressed to 15- or 20-second spots.

**5** Major advertisers like Gillette, General Foods, General Mills, Coca-Cola, are showing new interest in both large scale and television use of radio spot. RAB reports that many of the top radio spot advertisers are spending at a faster rate during 1959 than they were doing a year ago.

**6** More accounts are using the spot radio medium. Figures for the second quarter of 1959 show 14.4% more different advertisers with spot radio campaigns than in the 1st quarter. Radio spot is attracting new types of accounts, such as toys, books, plus more advertisers per industry.



...the setting our sights on 1960 as only a record year, but a record with year."

...but it can't be denied that the trend is healthy. Now what are the reasons behind it?

SPONSOR's analysis failed to show one strong dominant factor which is responsible, but there are at least solid reasons (study the box on page 29) which are combining to produce a chain reaction.

Radio itself is healthier. A special

report on summer radio listening by Sindlinger & Co. showed that during the first six summer weeks more people per day listened to radio than watched tv. And, as we go to press, Albert E. Sindlinger, president of the firm is predicting the trend will continue through August. This is the first time radio has led tv since 1957 when it had a brief three week edge.

New studies on radio's out-of-home audiences (long underestimated by some agencies and advertisers) are

attracting attention. The Pulse report on listening at beaches, parks and picnic grounds, and such recent RAB studies as those on-the-job listening (eight out of 10 business establishments have one or more radio sets on the premises) have dramatized radio's bonus listening.

On the sales side, there's been a healthy growth in the number of advertisers using spot radio, and on the number of different brands with spot  
(Please turn to page 46)

## HEADED TOWARD A RECORD YEAR

*Automotive spending in radio spot will hit new highs in 1959 with Ford's \$3.5 million campaign a bellwether. Violent competition in new small car field is expected to produce responding by Ford, GM, and Chrysler, as well as foreign manufacturers and independents.*

**10** *More creativity, and experimenting, in spot radio buying, say many reps. Advertisers seeking new forms, and ways of using medium, like Wheaties 5-minute sportscasts. Northwest Airlines using radio spots in non-origination points. New markets, like Akron, used for tests.*

*Round-the-clock patterns of spot radio buying are gaining favor. Leading rep firms cite MGM's "Radio Spectacular" which uses every hour from 6 a.m. to midnight, and a test of 500 spots a week as examples of kind of saturation schedules now being sold.*

**11** *Set sales continue at high level with nearly three times as many radio sets sold in 1958 as tv sets. RAB reports that 1,700,000 Japanese transistors and 500,000 other foreign radios must be added to U.S. industry totals. More personal sets in use. Sale of out-of-home sets alone tops tv.*

*Out-of-home listening surveys show new evidence of radio's power. 70% of boats, 30% of trucks, 80% of business firms are equipped. Pulse Study finds 40% of groups at beaches and parks have portables with them; 75% are in use. On-the-job listening reported high.*

**12** *Longer flights for radio spot schedules reported to SPONSOR by agencies and reps. In the past most radio spot was limited to 3-5 week campaigns. Now an increasing number of flights have 13-week minimums. Trend seen to more serious use of the medium, fewer emergency schedules.*

## HOW TESTS MATCHED NATIONAL SPOT CONDITIONS



**COMMERCIALS** were standard filmed commercials (60's, 20's, 10's) of national spot advertisers double and single-spotted during heavy store traffic. Average saturation and semi-saturation frequencies were maintained to simulate broadcast conditions

**PROGRAMING** was bare-bones skeleton of local format: news, weather, household and shopping hints. News was unrolled in teletype fashion without audio; tips consisted of simple sketches. Baby contest was added (with \$5 prizes) as an attention getter

**STORE CHECKS** were made at checkout counter for reasons why advertised products were purchased. In most cases, shoppers were unaware of being influenced by tv ads. Even so, many slow-moving items were sold out after tv exposure as "specials"

**HOURS:** Tests ran from 11:30 a.m. to 6 p.m., "prime time" for grocery shopping. In slow traffic periods, screen was blank or merely showed the time while music played. Possible result: New prime time concept in daytime television broadcasting

## NTA's hush-hush supermarket test

- Unpublicized closed-circuit tests of tv impact at point of sale simulates conditions of national spot advertising
- Eventual goal: 400 'network' supermarkets locked to open-circuit schedule of single station in a market

**U**nder close security wraps, NTA conducted a series of closed-circuit tests last week in a Manhattan and a Bayonne, N. J. supermarket that has implications for advertisers far outweighing the usual experiments with in-store tv advertising.

Neither NTA nor the market chain used for the test are willing to discuss any aspect of it. But through sources close to the experiments, SPONSOR learns exclusively the far-ranging goals of the hush-hush tests.

Here, in a nutshell is what NTA plans:

- No flirtation whatsoever with

*local, closed-circuit operations of any sort.* The experiments were designed to test consumer responses to commercials presented in the course of a normal broadcast day, as an initial step in plans for

• *Establishing a national "network" of 400 supermarkets locked to the programing schedule of a single station in a market.* In short, open-circuit television (from 9 a.m. to 6 p.m.) geared primarily to its effect at point of sale, rather than exclusively to the housewife.

What does this mean to the advertiser in terms of programing

changes and treatment of commercials on a station beaming to the dual audience?

Will the same type of commercial be effective (i.e. filmed commercial in the case of most national advertisers)?

What about length of copy and double spotting with another food commercial?

NTA sought answers to all these questions in its closed-circuit test. Six receivers were installed for the tests—one in each corner of the supermarket, one in the center of the back wall, another high and to the left of the checkout stand. Telecasting started at 11:30 a.m. as store traffic began to get heavy, ran until six. During slow periods, the screen was blank or showed the time while music played.

First time out, results were inconclusive because the site (a Daitch Shopwell store on University Place



(Manhattan's Greenwich Village) was not typical in terms of shoppers it attracts (i.e., largely working girls or younger wives without children, all fairly "sophisticated" in their attitudes toward tv advertising). But when the test was shifted to a Daitch unit in Bayonne, N. J. the following day, NTA got its answers.

Here's how the commercials were handled in both tests:

(1) *Type of commercial.* Only filmed commercials of national advertisers were used (examples: Fresh Deodorant, V-8 Juice, Coca-Cola). Lengths varied (60 20 and 10 seconds). No effort was made to push the products with any sort of live tag.

(2) *Double spotting.* In some cases, commercials were double-spotted with other food products, sometimes with a toiletry item, occasionally with a local movie plug.

(3) *Frequencies.* There was no excessive repetition of commercials, the object being to test in-store reaction to the normal commercial frequency of saturation and semi-saturation schedules.

Results were noted in reactions to a variety of products. Significantly, a slow-moving regular coffee brand (which usually sells on an average of three-to-four cans a day) sold out two shelves-worth in the Bayonne test. As an added hypo, the coffee was featured as "today's supermarket special."

An important sidelight: When questioned following the purchase of an item advertised, few shoppers recalled seeing the ad on their tv screen.

While NTA sifts the results of its tests for a national spot "open 8 circuit" supermarket network, a rash of local closed-circuit operations began spurting up again. The following developments were reported by *Supermarket News*:

- *Store-Video, Inc.* begins a two-month test in a Bronx (N.Y.) Grand Union store 14 September. Test will feature seven-second commercials for 70 products.

- *Sellelevision* has signed a contract to put a set in each of 75 American Stores Co., Food Fair and H. C. Bohack markets in the New York Metropolitan area.

NTA's name for its proposed open-circuit operation: *Storevision*. ▼

## WHAT RADIO SAYS TO ME

by ROBERT Q. LEWIS

**R**adio is fascinating, not only from an entertainment standpoint—but from the stations themselves, whose call letters express an endless variety of thought, deed, action to suit any mood. For young people, intent on a radio career, here are a list of stations. Apply to the ones most suited to your temperaments or desires.

For instance, if you long for success, WISH (Indianapolis, Ind.) should be your cup of tea. If you're the flirty type, there's WINK (Ft. Myers, Fla.) or WINX (Rockville, Md.), which could get you KIST (Santa Barbara, Cal.).

Talkative folk should apply at WIND, which is naturally in Chicago, and if you enjoy burning the candle at both ends, try WICK (Scranton, Pa.).

If you're in no particular hurry, there's WALK (Patchogue, N. Y.) and WAIT (Chicago). Men of action should investigate WHAM (Rochester, N. Y.), WHEE (Martinsville, Va.) and WHIZ (Zanesville, O.).

Don't like your present climate? Try WARM (Scranton, Pa.) or KOLD (Yuma, Ariz.), and if money is what you're after, there's KOIN (Portland, Ore.) and KASH (Eugene, Ore.).

If you KARE (Atchison, Kans.) for comfort and vittles, there's KOZY (Grand Rapids, Mich.), and KOOK (Billings, Mont.), KALE (Richland, Wash.), KAKE (Wichita, Kans.) and KORN (Mitchell, S. D.) on the KOB (Albuquerque, N. M.).

Like to ask questions? You'd be a



natural for WHO (Des Moines, Iowa), WHOM (N. Y. C.), WHAT (Philadelphia), WHEN (Syracuse, N. Y.) or WICH (Norwich, Conn.).

You can be WILD (Boston, Mass.), KALM (Thayer, Mo.) or KOY (Phoenix, Ariz.), and if you're ill, get WELL (Battle Creek, Mich.) in a WEEK (Peoria, Ill.).

If you're the informal type, you can KOMB (Cottage Grove, Ore.) a KOYL (Odessa, Tex.) while announcing your station's KALL (Salt Lake City) letters.

All right, KEED (Springfield, Ore.), don't complain. You could be in a KOMA (Oklahoma City) or KAWT (Douglas, Ariz.) in a KAVE (Carlsbad, N. M.).

If you're KEEN (San Jose, Cal.) on the outdoors, you can fly a KITE (San Antonio) or KICK (Springfield, Mo.) a football, and if you're a night-owl, try WHOO (Orlando, Fla.).

And if you're as weary of all this as I am, just WAVE (Louisville, Ky.) goodbye, and reach for some relaxation with a KOKA (Shreveport, La.) KULA (Honolulu)! ▼



JELL-O Chinese baby commercial illustrates humorous approach to hard sell on flavor

# WHEN TO USE HUMOR IN TV COMMERCIALS

by ARTHUR BELLAIRE

r.p. of radio/tv copy at BBDO

**H**umor is one of the most interesting, yet least understood, types of television advertising. For any advertiser determined to have his commercials noticed, talked about, and even praised, humor, well-handled, is a sure-fire formula. An amusing commercial is a relief to the viewer. It entertains him. It makes the selling message easier to take. It elicits his favorable comment. Precisely to what extent it *sells* him varies with each product.

"But there is nothing funny about our sales story," says one advertiser. "If we don't play it straight, how can we expect the customer to take us seriously?"

"Aha," says another. "Here's my chance to move in with an 'off-beat' approach while my competitor is beating the customer over the head!"

Wit in advertising antedates commercial television by many years. Will Rogers poked fun in all directions in writing advertisements for Bull Durham. The famous Chic Sale laxative series would be daring even today.

In 1927 one observer wrote:

"Advertising has taken itself too seriously. Manufacturers seem to think their baked beans, non-metallic garters, windshields and folding umbrellas are as much a life-and-death matter to the public as to them. The light touch, the sense of proportion, have been missing. After all, fun is part of existence and has its place in any kind of literature, even the com-

mercial kind, so why not crack a joke occasionally in paid space?"

At about the same time Clinton M. Odell of the Burma-Vita Company, confronted with the problem of advertising Burma-Shave, had already spent a considerable sum in campaigns of one kind or another without notable success when he decided to test a new idea—the placing of a series of road signs at short intervals, each carrying a few words of a sequence to give automobile drivers and passengers a smile along with a light selling message.

"Experts" of the day predicted the signs would be a waste of money. Advertising, they reasoned, must prove the superiority of a shaving cream with statistics, testimonials or the old "smiling face" at the top of the column.

But Mr. Odell bought up some old lumber, cut it to size and planted the road signs anyway—six in a series. One read:

*Does you husband  
Misbehave?*

*Grun and grumble  
Rant and rave?*

*Shoot the brute some  
Burma-Shave.*

Standard Oil, Flit, Socony, Venus Pencil, 3-in-1 Oil, and Dole Pineapple were also among the early users of humor. Proponents of the new fun approach were calling for more. "Advertising does not have to be cloaked in sackcloth and ashes," cried one. "The most ennuied yawns in this world are elicited from serious advertising," claimed another. A third

even tried to list those advertisers who could *not* successfully use humor in their advertising. All he could think of were undertakers, charitable organizations, insurance companies and churches. "And," he added, "maybe some of these *could* use it."

Yet proportionately few advertisers have capitalized on the risibility



CHEVRON gas commercial demonstrates how comic action may be based on serious reasons

the buying public down through the years.

The most talked-about commercial of early television was the weekly Sid Stone pitchman act for Texaco on the Milton Berle program. While this series appealed to many as extremely funny, it could hardly be called the forerunner of the humorous commercial.



al as we know it today. Almost the first three-quarters of Stone's act consisted of irrelevant routine of fun for man's sake and bore no relationship whatsoever to the product being advertised. Today's humorous commercials are a more harmonious blend of birth and selling from start to finish.

True to tradition, the light approach to tv commercials remains, and will probably always remain, the exception rather than the rule. Surprising it is, however, that more advertisers do not investigate this route, considering the marked success certain products can attribute to it.

It is also interesting to note that, of the minority of advertisers who have chosen the comical mood for their television campaigns, many have stayed with it and applied it to their print media as well.

Most humorous campaigns in television employ cartoon animation as the main visual technique. The Chinese baby trying desperately to eat Mell-O with chop-sticks, the motorist so in love with the Chevron Supreme gasoline pump that he rips it out and takes it home in his car, the father resorting to every trick in the book to persuade his child to eat Maypo—these are but three of the delightful "gems" executed in animation.

It is a bit more difficult to make humor "come off" in live-action commercials. Where real people are involved, the whimsy is more forced and often more short-lived. This is not to imply that an effective commercial cannot be built on live-action comedy, but more seem to fail by use of this technique than by use of animation.

Humor is not alone style, not mere juggling with the incongruous and the ridiculous. Humor is an art, and when combined with salesmanship it becomes a form of persuasion that stands out in advertising. A truly humorous commercial, executed in good taste and including just the right amount of sell, requires skill to create.

Humor, it has been said, lies more in the power to see realities behind outward appearances than it does in the power of expression. "The humorist needs intuition more than intellect." The copywriter needs *both*, plus a knowledge of the principles of selling, plus the power of expression. The television audience, it should be remembered, is exposed to comedy



Arthur Bellaire

shows regularly, and anything less than a professional job is not likely to impress.

A humorous commercial consists of more than funny little characters rushing around madly. It must begin where all good advertising begins—with a selling idea. Conceiving such ideas and applying them to everyday products takes some doing.

Probably the most overworked phrases in the business of television advertising are "hard sell" and "soft sell." The former is used to refer to the straight, factual, reason-why approach; the latter, to encompass the lighter styles, including humorous commercials.

Charles H. Brower laid both expressions to rest when he observed, "There is no such thing as 'hard sell' or 'soft sell.' There is only 'smart sell' and 'stupid sell.'"

His point was that any effective commercial or advertisement results from serious "hard sell," regardless of the approach. Good-humored warmth simply breaks down the barriers between advertiser and consumer and builds up a state of positive friendliness and trust—even gratitude and generosity.

There can be no general rule for selecting or rejecting humor for any specific commercial since much depends upon current conditions and the cleverness of the proposed concept. These are the exceptional situations where humor rates studied consideration:

1. For products whose television commercials enjoy sufficient fre-

**"TV ADVERTISING A Handbook of Modern Practice"** (Harper & Bros., N.Y.C., 292 pps., \$6.50) is a new book by Arthur Bellaire, v.p. of tv radio copy at BBDO. The story on these pages is a condensation of one of its 17 chapters. It is written for advertiser, agencyman, station and network man, producer, copywriter, actor, announcer, student. Foreword is by Henry H. Schachte, executive v.p. of Lever Brothers Co., and chairman of the ANA.

quency to register a new lighthearted image on a broad scale.

2. For products whose primary appeal is taste.

3. For products which have lacked new features over a number of years.

4. For products needing a sharp change-of-pace in their advertising.

5. For products lacking significant exclusive features or other marked advantages over competing products.

6. For products which suggest fun and pleasantries in their usage.

7. For products which do not rely on their selling on detailed live-action demonstrations.

Once he decides on a humorous campaign in television, the advertiser should also decide to give it a fair

(Please turn to page 16)

**RAID** animation made bugs neither too cute (to be killed) nor too realistic (to repel)





**PRIZE PLATTER:** Robert Smallwood, board chairman of Tea Council (center) presents iced tea e. t. for 1959 to Leo Burnett Co. admen-  
execs. Guy S. Safford, v.p. and account supervisor and Charles M. De-ning, account exec. Tea Council commercials won John Blair award.

# Iced tea heats up 29 markets

**LAST OF A  
SIX-PART SERIES**



❖ Entire \$500,000 ad budget for iced tea campaign of Tea Council is invested in radio in 29 major markets

❖ Strategy behind campaign is to reach housewives with soft-sell reminders at moment of 'beverage-decision'

**O**n almost any given afternoon, at some time between 3:30 and 6:30 p.m., the average American housewife is in her kitchen preparing the evening meal. It is a propitious moment for someone in the tea business to suggest she "drink iced tea more often." that she serve it tonight at dinner. All she has to do is get out the tea caddy and put the water on to boil.

Perhaps one day in the week the housewife is not in her kitchen at that time of the afternoon, but rather out in the car with her family (a Sunday, for instance). But the chances are very good that they will be

pulling in to a restaurant shortly, and again a reminder to "have iced tea today" packs a lot of motivation. The cooling glass of tea is as near at hand as the waitress.

This is the capsule advertising strategy of one of radio's most interesting clients—Tea Council of The U.S.A., Inc. Leo Burnett Co., of Chicago, is the Council's advertising agency.

For the third straight year, this organization has invested its entire iced tea ad budget in spot radio. This year's investment since 15 May has been more than \$500,000.

It has bought the Tea Council late



afternoon saturation on nearly 100 radio stations in 29 major markets. Frequency of announcements ranges from 65 to 115 spots a week, depending on the market. Announcements are scheduled between 3:30 and 6:30 in the afternoon, seven days a week.

"Radio was originally chosen to mount the iced tea offensive," says Robert Smallwood, board chairman of the Tea Council. "because it fulfills the following criteria for media selection: It reaches great numbers of people, particularly housewives, at a time when action can be effected, and reaches them with sufficient frequency and urgency to produce that action."

"More specifically," Smallwood continued, "the Council feels that radio beams to hordes of housewives in the afternoon at home, where they can conveniently prepare iced tea for the evening meal."

"In addition, the Council is interested in the 'bonus' that radio provides with its out-of-home audiences—in cars and recreation areas where iced tea is easily accessible at restaurants and other eating places."

The Council's radio effort on behalf of iced tea is an important part of its over-all promotion of tea consumption in the U.S. The Council was established in 1950, was reorganized three years later. Leo Burnett Co. has been its agency since the beginning.

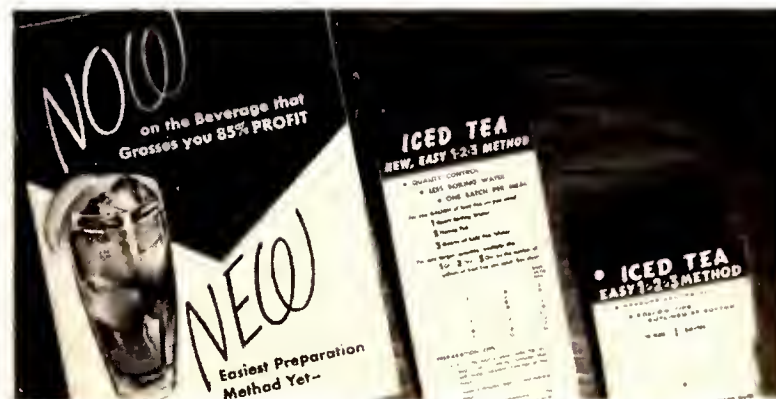
It is a non-profit international partnership between the governments of India, Ceylon, and Indonesia, and the U.S. tea trade, dedicated to waging tea's competitive fight for increased sales and consumption.

How successful have its efforts been? The answer to that is in these rather impressive statistics:

At present, the U. S. is the second largest tea-drinking nation in the world, consuming more than 30 billion cups annually. Since the Council was begun in 1950, consumption of tea in this country has been on a continual upswing. The net gain in consumption since 1951 has been more than 20%. Total tea sales in the U. S. for 1958 are estimated at over 108 million pounds.

This year's iced tea radio campaign was launched on 15 May in Atlanta,

## P-O-P's LIKE THESE HELP DRIVE



That extra push: Shown above are three examples of point-of-purchase merchandising used by Tea Council to support its radio iced tea campaign. The Council, established nine years ago, leaves nothing to chance in promoting both iced and hot tea, nor does its agency, Leo Burnett who has serviced the account since the beginning. Result: the U. S. is the world's second-largest consumer of tea, drank more than 30 billion cups last year. Sales in this country for 1958 are estimated at 108 million pounds, representing a net gain in excess of 20% since the Council was begun. Radio played big role in gain; commercials have become among most liked, best recalled.

## RAB'S KEVIN SWEENEY SAYS . . .



*"The Tea Council's problem is one of building and maintaining an 'image,' rather than selling a specific brand. Certainly its success with radio proves the medium's ability to do this—effectively, entertainingly. In creating a simple, listenable jingle, the Council has acquired a powerful asset, one that can be used again and again for years to come. 'Simplicity and repetition was our campaign keynote,' says Council chairman Robert Smallwood. 'And we selected radio because it reaches great numbers of people, particularly housewives . . . and reaches them with sufficient frequency and urgency to produce action.' Not all jingles may wind up being a No. 1 request tune, as the Council's did, but it's clear that the right sound, repeated often enough on radio, can build up awareness quickly and at low cost. This is what radio promises."*

Birmingham, Dallas, Fort Worth, Houston, San Antonio, Memphis, Miami, Greensboro, New Orleans and Charlotte. By 1 June, Burnett and the Tea Council decided the warm front of iced tea weather had moved sufficiently northward to add these markets: Louisville, Norfolk, Richmond, St. Louis, Baltimore, Washington, Cincinnati, Indianapolis, New York, Philadelphia and Pittsburgh. Two weeks later, the campaign was in full swing with the addition of these eight markets: Boston, Buffalo, Chicago, Cleveland, Detroit, Los Angeles, Providence and San Diego.

Keynote of the iced tea campaign, according to Smallwood, is simplicity and repetition. "Basically," he points out, "our job is not to sell people on iced tea because there is no appreciable consumer resistance to our product. Almost everyone likes iced tea. What we have to do is simply to remind people to prepare and order it—our major target being the housewife.

"In line with this reminder policy," he continued, "we have been using the same music since 1957 together with

the same basic lyric: "Why Don't You Have Iced Tea More Often? Why Don't You Have Iced Tea Tonight?"

This year, the Council and Burnett continue to build on the public's familiarity with both words and music. (In a test last year, more than 66% of the persons interviewed had no difficulty filling in the blanks of *Why Don't You Have . . . More Often?*)

The only things that have been added to this year's commercials are some new musical arrangements and variations on the lyrics. The arrangements are Italian, Oriental, French, Hawaiian and Viennese with the lyrics sung in those languages. There also is another arrangement to the commercial tagged as "Boston Pops."

Says Smallwood, "We are keeping lyrics to a minimum, gambling that the song is so familiar by now to audiences." The bet is sure-fire.

The Tea Council commercials come in all sizes: Minutes, 30 seconds, 20 seconds and 10 seconds. In some markets, the iced tea commercial jingle has become a favorite request item;

on many stations it gets the "bonus of extra mention by d.j.'s and announcers, frequently earning a plu before and after the announcement itself.

Outstanding in the creative commercial approach to Tea Council commercials is the soft sell. "In our campaign," says Smallwood, "there is an entertainment reward for listening there is pleasure and the projection of a bright, happy image of the product."

At client headquarters in New York, guiding the advertising strategy are Robert Smallwood, board chairman of the Tea Council and John Anderson, director of advertising and promotion. As SPONSOR goes to press, Anderson has been promoted to executive director of the Tea Council, but in this new post will still continue in charge of advertising.

In Chicago, at Leo Burnett Co., the strategy team is headed by Guy S. Saffold, vice president and account supervisor, and Charles W. Dering, Tea Council account executive. As is the case with all Burnett accounts, the client has the services of the entire agency facilities in both copy and media.

In addition to its iced tea radio advertising campaign, the Council promotes both iced and hot tea through research, merchandising, publicity and promotion. In advertising iced tea, radio is the sole medium; for hot tea, tv is used to the tune of more than \$1 million a year.

Strategy behind this decision of division of budgets shows through. Hot tea—in direct competition with hot coffee—can use the extra impact of tv demonstration. Iced tea, on the other hand, needs no hard sell—just a reminder often enough at the right times. This is what radio can do most economically.

Public relations for both iced and hot tea is handled by Fred Rosen Associates, Inc. The entire budget for every phase of tea's unrelenting campaign is in the neighborhood of \$2.25 million this year.

As Smallwood puts it, "Another factor in the Council's continuing selection of the sound medium is the latter's 'oft-touted frequency' which in iced tea's case is particularly necessary because of the reminder quality of the sell and also because of budgetary considerations."



# Hot questions media men want answered

**T**his week, the desk of Dave Kimble at Grey Advertising probably contains some of the hottest correspondence you'll find in one in-box at any agency in the country.

Tenor of the letters indicates all too clearly that the past summer brought no vacation from the burning questions that beat down on media men like the August sun. How does Kimble come by these letters? He's chairman of the upcoming time-buying and selling seminars which the Radio & Television Executives Society is holding for the sixth year in Manhattan.

SPONSOR sifted through this correspondence for some clues to just what questions are gnawing at media men and the men who sell them time.

There's no doubt the FCC hearings are still a hot issue with many. One agency media head wants to know

just what role control of tv programming plays in an advertiser's media plans, suggests that the media director of a leading soap company put it on the line. Another suggestion: that the media chief of an agency with large soap billings spell out just "what agencies *should* do in tv buying." Still another suggestion: that a network head and certain stormy petrel among station group owners debate "should tv nets be licensed?"

Aimed at rippling the placid surface of many a timebuyer's and seller's attitude toward "station pluses," one agencyman poses this one: "Show us just how reliable station promotion packages (involving giveaways, etc.) are." More and more, some representatives seem to be chafing under station merchandising policies that often make their services

*(Please turn to page 67)*

**FCC HEARINGS:** What is the importance of tv program control to an advertiser's media plans? Exactly what should the agency's role be in tv buying? Should networks be licensed by the FCC? Were hearings needed?

**SELLER'S SERVICES:** What should an agency expect from a network or large rep in way of competitive information? Just how reliable are station promotion packages? More information on station group selling

**RADIO BUYING:** Is rate cutting most prevalent in sports? In triple spotting, how much effectiveness is lost because of poor programming? Radio deserves a voice at the conference table. Does music mean ratings?

**TV BUYING:** Will use of tape be a factor in major market tv in 1960? Are feature movies most effective late night buys? Saturation formula—myth or mathematics? Are merchandise deals eliminating the rep?

**BUYING ETHICS:** Are news shows exceeding number of products an advertiser can buy in 15 minutes? Are feature film shows jamming too many competitive products into an hour? What forces rate cutting?



**GETTING AT ANSWERS**, timebuyers and sellers will again use RTES seminars to air viewpoints, challenge issues. Preview of what they're asking indicates heated sessions are in store for series beginning 10 November. RTES draws on entire country for speakers at weekly meetings

# ARMSTRONG TIGHTENS ITS GRIP WITH SPOT TV



- ▼ Tire company ups spot tv budget to \$800,000, uses 5-12 spots per week, seeks prime time minutes, \$2 cpm
- ▼ Strategy contributes to 47% sales rise; copy has high memorability, strong dealer merchandising appeal

**A** tire manufacturer excluded from original equipment contracts must rely on one of two basic strategies to market his product: 1) price or 2) superior quality.

Armstrong Rubber Co., West Haven, Conn., takes the second course. It uses a safety story with strong dramatic demonstration and plans campaigns designed to keep 10,000 local dealers enthusiastic and loyal.

In a way, Armstrong competes with itself. Ranked sixth among tire producers, Armstrong is, in fact, the largest supplier to Sears Roebuck, whose All-State brand holds fourth place in popularity, largely because it

is based upon a strong price appeal.

Informed tire industry sources estimate Sears gets about 80% of Armstrong's production, that the Armstrong brand name accounts for about 30% (or \$27 million) of the company's \$81 million yearly sales.

Over-all, Armstrong sales have gone up 47% in the last five years, 6.8% last year. The Armstrong brand comes in for a healthy share of this jump as the end effect of a local media strategy geared to increased use of tv as a selling and merchandising medium.

Last year alone, SPONSOR estimates that Armstrong spent roughly \$300,

000 in spot tv. Chief watchdogs over this ad budget: the company's agency, Lennen & Newell, and Armstrong's ground-covering, hard-bargaining ad manager, Leo Sklarz.

According to Sklarz, the following are indispensable in building strength at the local level:

- *Prime time minutes* scheduled after 6 p.m. to reach as large an adult audience as possible. Says Sklarz: "Since we cannot tell our story and include a 10-second dealer tag in less than a minute, we need prime time as well as fringe time minutes." He finds them in packages, participations and through outright bargaining, says they're available to admen who will take the trouble of visiting stations personally to get them. (Sklarz tries to call on most of the 82 stations in Armstrong's 63 television markets.)

- *Weekly schedules of five to 12 announcements.* This schedule prevails except in large cities—such as San Francisco, Los Angeles and New



# TV INCOME: MULTI-STATION MARKETS

Here are the income figures (1958) as released by FCC for all U.S. markets having three or more tv stations

York—which require from 17 to 19. Inasmuch as Armstrong's national budget is determined by an advertising/sales ratio, individual market costs are adjusted within the basic budget, but never deliver below a schedule of five-to-six spots per week in Class A and B time periods.

• *Dealer tags on all spots.* Buying of stations in larger markets departs from the basic schedule largely because dealer tags are used on all spots, and frequency of dealer mentions is desirable. Thus, the number of dealers within the coverage area of a tv station becomes a big factor, since it is not always possible to buy the highest rated No. One station in a market. New York City, for example, with seven tv channels and the highest volume of Armstrong sales, needs a larger number of announcements weekly than the basic five to six. The New York area also has some 20-25 distributors whose tags are rotated as frequently as possible."

• *\$2 cost-per-1,000.* For all markets, large, medium and small, the firm maintains a cpm of \$2. Based on industry cost rises of 7 to 8%, it is considered in line with the \$1.92 cpm of 1958, the \$1.66 of 1957.

• *Some sports participations.* The only departure from the after-6 p.m. rule. Usually a baseball participation on a weekend afternoon particularly desirable for this type of product.

Currently, spot tv accounts for 65% of the Armstrong brand budget; consumer magazines, 25%; trade papers, 5%; farm papers, 3%; and about 2% for production.

"About seven years ago Armstrong conducted a test of spot television in the six western states included in its Western Division. Up until that time advertising had been confined primarily to magazines and trade papers on a national basis. The success of this test with both the trade and consumers was so impressive that the company extended its use of television throughout the country."

At the same time, Armstrong experimented with ways to put its sales message across. "We found minutes worked best," Sklarz says. "Copy appeal is based on research which showed us that the feature most desired in a tire is safety. To demonstrate the patented safety feature of Armstrong tires, a visual de-

(Please turn to page 67)

TV MARKETS	STATIONS OPERATING	STATIONS \$25,000+ IN SALES	TOTAL BROADCAST REVENUES
Albany-Schenectady-Troy, N. Y.	3	3	\$4,607,364
Albuquerque, N. M.	3	3	1,525,488
Altoona-Johnstown, Pa.	3	3	3,057,464
Amarillo, Tex.	3	3	1,736,794
Atlanta, Ga.	3	3	5,850,179
Baltimore, Md.	3	3	7,806,468
Boston, Mass.	3	3	17,797,805
Buffalo-Niagara Falls, N. Y.	1#	4	7,563,662
Cape Girardeau, Mo.-Paducah, Ky.	3	3	1,400,356
Cedar Rapids-Waterloo, Iowa	3	3	2,282,995
Charleston-Huntington, W. Va., Ashland, Ky.	4	4	3,607,081
Chattanooga, Tenn.	3	3	1,661,036
Chicago, Ill.	1	4	32,856,267
Cincinnati, Ohio	3	3	8,376,399
Cleveland, Ohio	3	3	13,833,908
Colorado Springs-Pueblo, Colo.	3	3	1,318,349
Columbus, Ohio	3	3	6,372,445
Dallas-Fort Worth, Tex.	1	4	8,175,805
Denver, Colo.	1	4	6,104,085
Des Moines-Ames, Iowa	3	3	3,024,135
Detroit, Mich.	3	3	15,897,967
El Paso, Tex.	3	3	1,700,086
Evansville, Ind.-Henderson, Ky.	3	3	1,425,156
Flint-Lansing-Bay City, Mich.	4#	4	4,168,424
Fort Wayne, Ind.	3	3	2,134,866
Fresno, Calif.	3	3	2,514,805
Green Bay, Wisc.	3	3	2,145,080
Greenville, S. C.-Asheville, N. C.	4	3	2,163,535
Harrisburg-Lancaster-York, Pa.	6#	5	3,541,828
Hartford-New Haven, Conn.	4#	4	5,542,307
Honolulu, Hawaii	1#	1	2,100,377
Houston-Galveston, Tex.	3	3	7,300,257
Indianapolis-Bloomington, Ind.	1	4	8,010,398
Kansas City, Mo.	3	3	7,058,769
Knoxville, Tenn.	3	3	1,963,877
Las Vegas-Henderson, Nev.	3	3	1,034,433
Little Rock-Pine Bluff, Ark.	3	3	2,178,556
Los Angeles, Cal.	7	7	36,407,434
Madison, Wisc.	3	3	1,649,456
Memphis, Tenn.	3	3	4,349,099
Miami-Fort Lauderdale, Fla.	4#	3	7,698,029
Milwaukee, Wisc.	4	4	7,108,581
Minneapolis-St. Paul, Minn.	4	4	9,678,284
Mobile, Ala.-Pensacola, Fla.	3	3	2,203,944
Nashville, Tenn.	3	3	3,698,539
New Orleans, La.	3	3	5,465,377
New York City, N. Y.	7	7	58,862,025
Norfolk-Newport News, Va.	1	3	3,834,869
Oklahoma City-Enid, Okla.	3	3	4,752,021
Omaha, Neb.	3	3	4,151,506
Orlando-Daytona Beach, Fla.	3#	3	1,858,633
Peoria, Ill.	3#	3	2,113,771
Philadelphia, Pa.	3	3	19,671,590
Phoenix-Mesa, Ariz.	4	4	3,216,041
Pittsburgh, Pa.	3#	3	12,970,856
Portland-Poland Springs, Maine	3	3	2,151,112
Portland, Ore.	3	3	5,113,373
Richmond-Petersburg, Va.	3	3	2,816,876
Roanoke-Lynchburg, Va.	3	3	2,375,458
Rochester, Minn.-Mason City, Iowa	3	3	1,377,971
Rochester, N. Y.	3	3	3,740,381
Sacramento-Stockton, Cal.	3	3	3,872,492
Salt Lake City-Provo, Utah	1#	3	3,231,691
San Antonio, Tex.	1	4	3,460,993
San Francisco-Oakland, Cal.	5#	4	13,955,409
Seattle-Tacoma, Wash.	5#	5	6,492,076
South Bend-Elkhart, Ind.	3	3	1,684,248
Spokane, Wash.	3	3	2,647,107
Springfield-Champaign, Ill.	3	3	2,903,770
St. Louis, Mo.	3	3	9,004,497
Tampa-St. Petersburg, Fla.	3	3	4,057,190
Tucson, Ariz.	3	3	1,527,344
Tulsa, Okla.	3	3	3,491,221
Washington, D. C.	4	4	9,613,404
Wichita-Hutchison, Kans.	3	3	3,004,219
Wilkes Barre-Scranton, Pa.	1#	1	2,616,764
Youngstown, O.-New Castle, Pa.	3	3	1,626,313
<b>TOTAL 77 MARKETS</b>	<b>265</b>	<b>259</b>	<b>\$490,340,600</b>
<b>MARKETS LESS THAN 3 STATIONS (191)</b>	<b>254</b>	<b>241</b>	<b>\$138,991,737</b>
<b>GRAND TOTAL</b>	<b>519</b>	<b>500</b>	<b>\$629,332,337</b>

NOTE: Total revenues consist of total time sales less commissions plus talent and program sales. #Not all stations in this market operated a full year during 1958. ADDITIONAL NOTE: Walluku, Hawaii, a 3-station market, not included due to incompleteness of report. Only 1 of 3 stations reported.

# DAY VS. NIGHT TV AUDIENCES

Charts in SPONSOR's *Air Media Basics* reveal some important differences in reach, audience composition

Here are handy rules-of-thumb for timebuyers and account executives, derived from Nielsen tv studies

The goldmine of factual information in SPONSOR's 13th annual *Air Media Basics* continues to amaze media men and ad managers who have been digging into this 224-page "use book."

Typical of the data it contains are these three charts on day and night tv audiences, prepared by A. C. Nielsen. A thoughtful study of these charts reveals such highly important and useful generalizations about the nature of the television medium as the following:

- Both day and night tv reach a sizable percentage of total tv homes in the course of a given week.
- Night tv, however, reaches a

higher percentage (94.2) than does daytime (85.1).

- Total night-time viewing hours are almost double those in daytime (990,866.000 night vs. 458,972.000 day).

- The average amount of night time viewing per home per week is 24 hrs. 15 min. For daytime—12 hrs., 42 min.

- Tv viewing at night is spread out fairly evenly among all homes. Tv daytime viewing tends to concentrate in a smaller number.

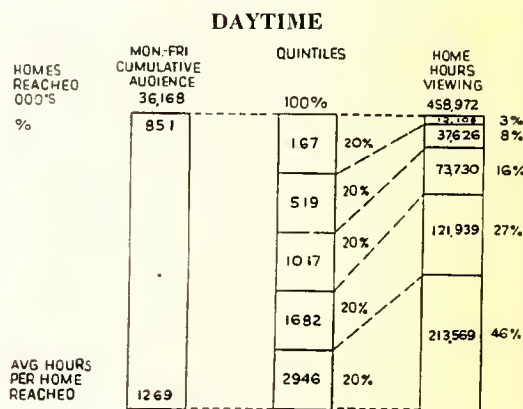
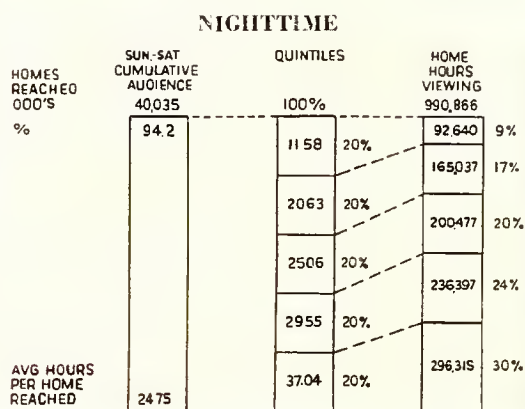
- Nighttime tv offers an advertiser great reach (or "coverage") while daytime gives an advertiser greater frequency of impression.

- Young families are the heaviest tv viewers, day and night.

- Large families do more viewing than small families, during both day and night.

Other equally important conclusions can be drawn from a further study of these and the more than 200 other charts to be found in *Air Media Basics*.

If you have not received a copy of this valuable book, or if you need extra copies of the Radio Basics, Tv Basics, or other sections, please write to SPONSOR, 40 E. 49th St., New York 17. Single copies of *Air Media Basics* are \$2 and we will be glad to quote quantity prices.

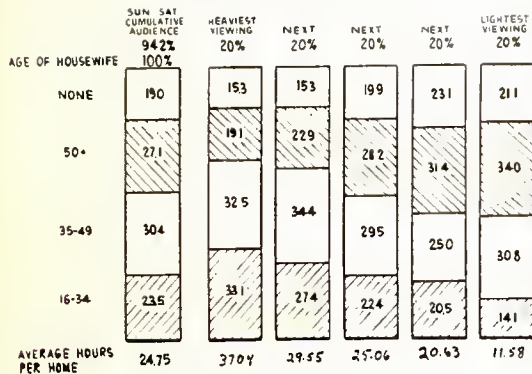


**The  
total  
weekly  
audience**

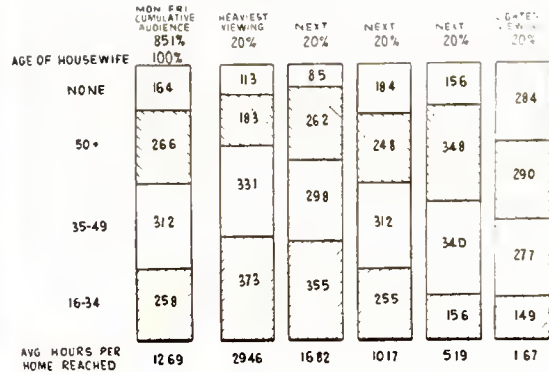
Assembled from Nielsen data, based on 2-8 March 1958 report, this chart gives a profile of tv viewing. To compile, all homes were first ranked by weekly hours of viewing, starting with the heaviest and proceeding down to the lightest viewers. The list was then divided into five equal parts (quintiles) and the average viewing hours per week of each group was determined. Note in comparing the night and day bars, that the heaviest night viewers accounted for 30% of total viewing, whereas the 20% of heaviest daytime viewers accounted for 46%. Also that night viewing, compared to day, is relatively evenly distributed among all groups



## NIGHTTIME



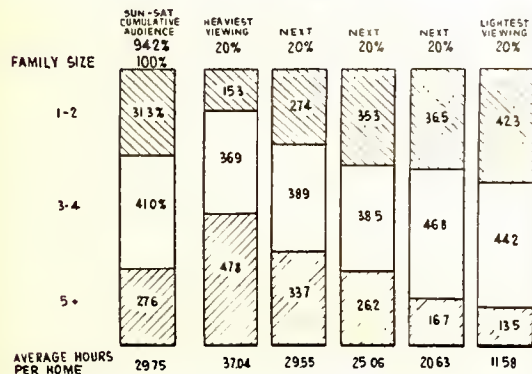
## DAYTIME



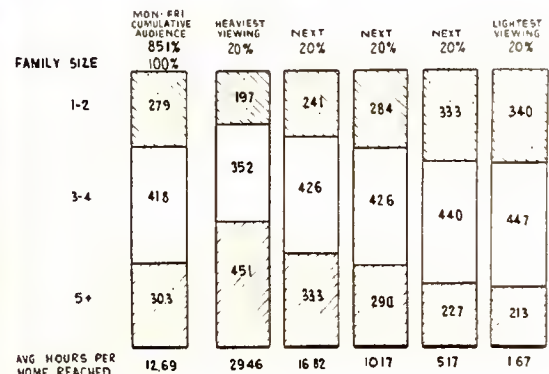
### Weekly audience by age of housewife

This chart uses the viewing quintiles as shown in the "Total weekly audience" chart. It breaks down the heaviest viewing 20% (and the next and the next, etc.) by the age of the housewife in the family. Note how homes with younger housewives predominate in the heavier viewing groups, while those with women over 50 make up a greater share of the lighter viewing quintiles. Incidentally, these breakdowns are for "age of housewife in the family" but do not necessarily mean that the woman herself was viewing. They are, however, a general indication of the age of the family. Apparently tv's greatest appeal both night and day is to the under 50 groups. There seems to be no significant difference in pattern between night and daytime viewing in this kind of breakdown. Incidentally, the classification "none" means the woman works and so is not at home during the day

## NIGHTTIME



## DAYTIME



### Weekly audience by size of family

Again this chart uses the "heaviest to lightest" quintiles from the chart on Total Weekly Audience. Here, however, the various 20% groups are broken down by size of family. A study of these figures shows clearly that homes with larger families do more tv viewing both day and night than those with only one or two members. It is interesting to note that though small families (1-2) account for 31.3% of the cumulative nighttime audience, they form only a small fraction (15.3%) of the heaviest viewing group. As in the case of "Age of Housewife" breakdown, there seems to be little significant difference between night and day viewing, according to family size.

# Is public service programing

**Station people air their views on public service programing streamlined to build audiences, its impact on listeners and sales value**

**Frank Tooke**, *gen. mgr., WBZ-TV, Boston*

Two years ago, WBZ-TV produced a season-long public service project called *Let Freedom Ring*. We were able to sell either individual shows or a series of programs in prime time, gratified that so many stanzas de-



*Yes, if as well produced as other station programing*

signed to support an over-all objective were not only bought by advertisers but drew healthy ratings.

One of the series, for example, showed how our American heritage has influenced music. Several telecasts were devoted to jazz and these became a package for a regional food manufacturer, receiving excellent attention from the press.

Another ambitious series under the public service umbrella was devoted to encouraging interest in science among high school and college students. IBM purchased 13 weeks to recruit engineers and scientists.

Today, we offer for sale, as a matter of course, all our programs. Merchants National Bank is currently sponsoring *American Forum of the Air* in prime time. Since 1950, WBZ-TV has been airing *Starring the Editors* in an early evening slot; it has proved to be an excellent vehicle both for hard sell commercials and institutional advertising.

One-time shows are also scheduled in maximum viewing hours with success. Films such as "The Russian Revolution" and "The Secret Life of Adolph Hitler" were a little difficult

to sell, but the clients who bought them were highly gratified.

To schedule and sell a public service program, you must ask yourself: What audience are we trying to reach? Is the subject matter timely and important? Are we in an area which provides enough big advertisers who could be expected to help us? And most of all: Is the public service show as well produced as the station's other programs?

If a public affairs program has imaginative planning and creative production and provides the audience with excitement, variety and showmanship, then it most certainly can be sold. But, without all of television's essential ingredients it won't get sold, and it doesn't make much difference whether you try to move it off the shelf in prime time or at 8 a.m. Sunday morning.

**A. L. Hollander Jr.**, *progr. dir., WABC-TV, N. Y. C.*

Public service is salable if it is originally conceived as a commercial venture. One of the first steps in effecting this is in pre-show talks with the individuals involved in the program. And, in the blueprinting of public service programs, WABC-TV



*Salable conceived as commercial venture*

has found that regardless of how austere or exalted the people with whom we work are, we have never been refused permission to integrate appropriate commercials with the program. In the case of public officials, when they have been assured that commercials will not violate taste—and at the same time will be sufficiently insulated from the program so there is no carry-over of endorse-

ment—permission to sell the program has always been forthcoming. I am, of course, referring here to programs which are not financed by outside organizations. A fund organization making financial provisions for the placement of a show on a station, the station, of course, cannot make it available for sale.

As an example of my original thesis, WABC-TV is currently in the midst of talks with a public official in connection with a projected weekly program on civic affairs, and permission to secure a sponsor has been sought and granted. Additionally, interest has been invoked in a respectable number of quality advertisers.

Another station project currently under consideration, which is in line with one of President Eisenhower's pet projects, has the wholehearted endorsement of a top Presidential aide in the area of making the program available for commercial sale.

We feel that the public will more readily accept a program which has the approval and confidence of an advertiser. Stations can, I think, encourage public service interest in advertisers by bringing them into the picture in the early planning days of a program. Advertisers, as well as stations, realize their responsibilities to the public, and they are more than receptive to worthwhile projects which will result in goodwill.

**Kitty Jackson**, *producer-writer, WTOL-TV Toledo, O.*

Of course public service is salable, but only if it embodies showmanship—in other words if it is interesting, entertaining and designed to appeal to a mass audience. An interesting case in point is WTOL-TV's *The Sounds of Jazz*, a 13-week educational public service series currently running its Mondays, 12:15 to 12:30 p.m.

Presented in cooperation with the music department of the Toledo Museum of Art, *The Sounds of Jazz* traces the evolution of this exciting American art form from its nascence



# salable?

in the Storyville district of New Orleans to the progressive sounds heard in the most *avant garde* bistros.

The heavily researched series utilizes original recordings and filmed



*Showmanship  
can help to  
make it  
salable*

interviews with jazz notables. The program features a panel composed of the manager of the Toledo Symphony Orchestra, Don Barnette; a popular local deejay, Jim Hamilton; and jazz pianist Art Edgerton.

Quite naturally, the panelists diversified musical backgrounds provoke spontaneous and controversial discussion to the delight of the viewers and the trepidation of the show's clock-watching director.

Letters and phone calls from viewers as well as reviews in area newspapers have been impressive. A Michigan housewife tapes each show for her husband to hear when he comes home from work, and area lunch counter proprietors report interest from the gaze-while-you-gobble set.

Although the current series is not intended for sale, inquiries from interested agencies and clients prove that educational public service shows presented entertainingly are highly salable. Advertisers have shown interest in being identified with unique programing, and a public service series such as *The Sounds of Jazz* helps give clients the happy feeling that this is a station which has the courage to depart from established format—and make it work.

Is public service salable? I'm sure of it. And furthermore, I believe it creates the kind of positive station image, which promotes sales in all areas of programing.

What a year  
this has been  
(so far) for

## YOUNG TV PRESENTATION

*Appointments in 1959 alone:*  
(The order is chronological)

**WHCT** Hartford, Conn.  
**WTVC** Chattanooga  
**KMSP-TV** Minneapolis  
**WNTA-TV** New York  
**KNTV** San Jose

*Our old and fast friends:*  
(The order is alphabetical)

**CKLW-TV** Detroit  
**KELP-TV** El Paso  
**KHVV-TV** Honolulu  
**WCOV-TV** Montgomery, Ala.  
**WEHT-TV** Evansville  
**WGEM-TV** Quincy, Ill.  
**WICC-TV** Bridgeport, Conn.  
**WICS-TV** Springfield, Ill.  
**WKYT-TV** Lexington, Ky.  
**WLOF-TV** Orlando  
**WPTA (TV)** Fort Wayne, Ind.  
**WSEE-TV** Erie  
**WTVM** Columbus, Ga.

*Obviously, this phenomenal growth  
has its reasons. We'll be happy  
to list them.*

**YOUNG TELEVISION  
CORPORATION**

*An Adam Young Company*

New York • Chicago • St. Louis • Los Angeles  
San Francisco • Detroit • Atlanta

## SPOTS BIG 12

(Continued from page 31)

radio campaigns. 1,032 national and regional firms used spot radio in the second quarter of the year, an increase over the first quarter of 14.4%.

At the same time many of spot radio's top accounts are now spending at a faster rate. This is particularly true in the automotive field where the giants are locked in a new life-and-death battle over the small car market and spot radio will be an important weapon in the warfare.

Reports to SPONSOR from such leading representative firms as Blair, Katz, PGW and many more, indicate that there seem to be new patterns in spot buying, with longer flights, and more creative uses of the medium emerging.

Such mammoth new ventures as the Gillette spot radio campaign (see SPONSOR, 29 August) are indications of a new willingness among major advertisers to re-examine and test spot radio, and then build specific plans with the medium to fit their own marketing problems.


SPONSOR has reported a number of

such tests now in progress, including that being run by General Foods, and a secretly conducted inter-media test by General Mills.

All in all there are dozens of projects in the wind which should spell an expanding future for radio spot.

The boom (for that is how it must be considered) is causing some headaches, however. Despite what seems to be a vigorous new interest in radio on the part of many national and regional advertisers, station and market lists continue to be limited. As one rep firm told SPONSOR, "Our business is wonderful in the top 25 cities, but it is sometimes hard to explain to stations in smaller markets why they're not being bought."

There is evidence, however, that as advertisers begin to use radio more seriously, station lists do expand, and there seems no question that radio is getting a great deal more plans board and management attention these days than it has in the recent past.

To sum up—the future looks bright for spot radio, and the boom talk you're hearing is based on solid facts. 

## WHEN TO USE HUMOR

(Continued from page 35)

trial before attempting to judge its merits. If the approach is new to him, he is then actually changing the image of his product in the public eye. He is giving his product an entirely new personality, which will assuredly score strong first impressions—and perhaps early sales results—but which cannot be appraised until the wearing qualities of the campaign have been more accurately determined.

Fortunately most humorous commercials wear well on the viewer. While new ones should be added at intervals to keep the campaign fresh, the mileage on each commercial skillfully conceived is probably greater than that of any other type.

How long should the advertiser who puts a smile in his advertising wait around for something to happen? One may feel a sales stimulus in a matter of days. Another may wait months or more. Strictly an arbitrary suggestion would be to keep faith for at least six months. One brand of beer reportedly waited much longer before the public stopped

# WGR-TV

*Selling the Buffalo-Niagara Falls market*

SYMBOL OF SERVICE



A TRANSCONTINENT STATION



laughing long enough to buy it.

While the advertiser should most certainly give such a campaign every chance to work, he should not be tricked into interpreting public praise for his advertising as a completely reliable sign that good things are about to happen saleswise. Favorable comment is all some humorous television campaigns ever attain.

"Humor in television advertising," stated tv copywriter William Robinson, "can boomerang. It may help you gain and hold attention. It may create a likable, low-pressure around your product. But, if not delicately handled, it can alienate the very people you are trying to sell."

There are products—there are situations—where too light a touch can be dangerous. Again, one set of rules cannot apply in all cases, but an advertiser can profit by keeping in mind the following "don'ts."

1. Have fun with the product, but don't make fun of it.
2. Don't satirize too strongly the people who use or will try the product for the first time.
3. Don't be funny in situations that

normally are not funny, such as those dealing with health or safety.

4. Don't be funny just for the sake of being funny. Direct all whimsy to important copy points.

5. Don't be too subtle lest the viewer miss the point and react negatively.

6. Don't try to be humorous and extremely serious within the same commercial. Commercials are too short for abrupt changes of mood.

7. Don't resort to humor when your product has vast sales advantages which can be convincingly demonstrated by live-action. Here the light approach may weaken believability.

Humor does not have to be the basis of a campaign to be useful in television commercials. If the change of mood which follows it is not too pronounced, humor is often appropriate at the beginning of a commercial as a bid for extra attention.

Starting off with relevant, amusing animation can set up, and even exaggerate, a problem to be solved by a straight live-action sequence.

Some serious commercials, too, are strengthened by signing off with a smile. The closing scene may be an

animated expression of the basic theme-line executed in a manner the viewer is likely to remember.

Humorous commercials are fun to create. They are fun to watch. Yet they are in the minority on television and will remain so because more advertisers are convinced that the superior features of their products should be spelled out more directly.

An advertiser doubtless derives value from having viewers talk favorably about his advertising. And a humorous campaign stands a better-than-average chance of delivering this value.

The same positive effect (*of humor*) can be achieved by methods other than humor. The use of a jingle, gay background music to soften the mood, a smile in the voice of the announcer, the re-enactment of happy situations—all these help the advertiser attain what he believes to be the right mood for selling his product. Beyond this, he considers his product newsworthy and generally elects to use his few commercial seconds informing, demonstrating and directly asking for the order.

WITH ITS NEW, TALLER TOWER WGR-TV now covers more homes than ever before in the prosperous Western New York area and Canada. Strategically re-located in the center of the prime Buffalo area—the nation's 14th largest market—WGR-TV's new tower still provides metropolitan viewers with the best reception of any TV station.

Mail and phone calls confirm the fact that viewers in the Southern tier of New York and Northern Pennsylvania now get even better reception from WGR-TV. For advertisers interested in across-the-border coverage, WGR-TV now beams the best U. S. signal into Toronto and other parts of Southern Canada.

With complete Video-tape facilities—the first in Buffalo—and the finest NBC and local programming, WGR-TV offers advertisers better sales opportunities than any other station in the market.

For best results from America's most powerful selling medium, call your Petry television representative about availabilities on WGR-TV—this year celebrating its fifth anniversary.

**NBC • CHANNEL 2 • BUFFALO**

WGR-TV, WGR, Buffalo, N. Y. • WROC-TV, Rochester, N. Y. • WNEP-TV, Scranton—Wilkes-Barre, Pa.  
WSVA-TV, WSAV, Harrisonburg, Va. • KFMB-TV, KFMB, San Diego, Calif. • KERO-TV, Bakersfield, Calif.



## GET UNDER THE SURFACE . . .

for market facts in the

San Antonio area.

The cost per 1000 is

lower on KONO radio . . . per

1000 men . . . per 1000

women . . . per 1000 families.

For facts and figures

call your

**KATZ AGENCY**  
REPRESENTATIVE

5000 Watts • 860 KC

**KONO**

JACK ROTH, Mgr.

*Radio*

SAN ANTONIO, TEXAS

National and regional buy  
in work now or recently complete

## SPOT BUYS

### TV BUYS

**Knemark, Inc.**, Div. of Revlon, Brooklyn, N. Y.: A campaign in about 50 markets for Esquire Shoe Polish. Day and night schedules of minutes start 14 September for 10-12 weeks. Buyer: Ed Tashjian. Agency: Mogul, Lewin, Williams & Saylor, Inc., New York.

**Corn Products Co.**, New York: Getting off a new campaign for NuSoft in about 20 markets. Four-week flight starts 13 September; day minutes and late night 20's. Average frequency: 10-15 per week per market. Buyer: Judy Bender. Agency: McCann-Erickson, New York.

**Procter & Gamble Co.**, Cincinnati: Planning schedules in the top 50 markets for Lilt Home Permanent, to start mid-September for the P&G contract year. Prime time I.D.'s are being used, saturation frequencies. Buyers: Jim Kearns & Dorothy Houghey. Agency: Grey A.A., New York.

**General Foods Corp.**, Maxwell House Div., Hoboken, N. J.: Extending its market list and increasing current schedules for Regular Maxwell House Coffee; about 45 markets altogether. Run starts mid-September for 26 weeks, with fringe 60's and prime 20's. Buyer: Frank Berla. Agency: Ogilvy, Benson & Mather, New York.

**Gold Seal Co.**, Bismarck, N. D.: Kicking off a campaign in top markets for Snowy Bleach and Glass Wax starting mid-September for 26 weeks, with day and night schedules of minutes. Buyer: Pat Brouwer. Agency: Campbell-Mithun, Minneapolis.

**Quaker Oats Co.**, Chicago: Going into the top 50 markets with flights of 20's and I.D.'s starting mid-September for six weeks. Buyer: Isabel McCauley. Agency: John W. Shaw Adv., Chicago. Also the initial campaign for Quaker's Muffets is being set in about 14 mid-western markets, out of Baker, Tilden, Bolgard & Barger, Chicago. Schedules are being staggered through September, run for at least 13 weeks. Placement is for minutes, three to six per market. Buyer: Beverly Miller.

### RADIO BUYS

**Penick & Ford, Inc.**, New York: Planning a campaign in top markets for its food products. Schedules of day minutes start 14 September for five to 13 weeks, depending on market. Buyer: Ted Wallower. Agency: BBDO, New York.

**Continental Baking Co.**, Rye, N. Y.: A campaign for Wonder Bread starts 13 September for 10-13 weeks. Day minutes are being scheduled, frequencies varying from market to market. Buyers: Art Goldstein and Perry Seastrom. Agency: Ted Bates & Co., New York.

**Kiwi Polish Co.**, Pottstown, Pa.: The 1959-60 campaign is being readied for its shoe polish using day minutes in top markets. The first run is mid-September through end of November; the second, January through February. Buyer: Manny Klein. Agency: Cohen, Dowd & Aleshire, Inc., New York.







## WFBM-TV more than doubles your Indianapolis potential

**for every 10 families in the  
Indianapolis Trading Area . . . there  
are 13 in its Satellite Markets.**

Figure how much more these prosperous Mid-Indiana families can buy from you with their far-higher-than-average incomes . . . and note that WFBM-TV puts this key sales area *within your first 15 markets!* In Indianapolis, television marketing with WFBM-TV makes real sense.

Where else will you find satellite markets that are *only basic NBC coverage of America's 13th TV Market*—760,000 TV homes.

 **INDIANAPOLIS**—Major retail area for 18 richer-than-average counties. 1,000,000 population—350,600 families with 90% television ownership!

 **11 SATELLITES**—Each market within WFBM-TV's verified coverage . . . Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.

33% richer and 50% bigger than the Metropolitan Trading Zone itself? Where else do you find such a widespread area covered from *one* central point . . . and by just *one* station with no overlapping basic affiliates of the same network?

WFBM-TV dominates Mid-Indiana, because it is the only basic NBC outlet penetrating this market—Nielsen Coverage Study No. 3 confirms these facts. Let us show you how to test regional marketing ideas with amazing results.

Represented Nationally by the KATZ Agency



OUR 10TH  
ANNIVERSARY

## TV RESULTS

### AUTOMOBILES

SPONSOR: Summerfield Chevrolet Co.

AGENCY: Direct

**Capsule case history:** Arthur E. "Bud" Summerfield, Jr., owner of Summerfield Chevrolet Co., Flint, Mich., decided to switch all his advertising to tv. He felt that a "prestige medium that would reach the largest number of consumers in a direct way" would give him the impact he needed in the highly competitive Flint area, and he decided to sponsor California National Production's aviation film series, *Flight*, on WNEM-TV 9:30-10 p.m. on Monday nights. The move paid off: *Flight* leads the three-station market with a Nielsen of 45.7 and 62% share of audience, and in the face of a generally slow automobile market, Summerfield's sales increase for new cars-trucks for the first seven months of 1959 was up 40% over 1958; for service sales, up 21%, for part sales, up 19%. Customers have come from not only Flint, but Saginaw, Bay City and Midland. Of particular interest is that Summerfield achieved these healthy increases despite a 25% decrease in his ad budget as a result of the single-medium selection and a well-priced package.

WNEM-TV, Flint, Mich.

Program

### REAL ESTATE

SPONSOR: Tegtmeier Realty Co.

AGENCY: Direct

**Capsule case history:** Harvey W. Tegtmeier, president of Tegtmeier Realty of Omaha, purchased a schedule on KETV. The first weekend one 10-second spot ran on Friday and three on Saturday. On Sunday, Tegtmeier launched a five-minute afternoon news show. As a result of just these few announcements, Tegtmeier reported that his firm had sold six homes valued at \$90,000. "In each case," he said, "the purchaser mentioned seeing our advertisements on television." Subsequent schedules produced equally impressive results, and now the firm is sold on KETV. Its last tv schedule was made a number of years ago on another station. The response at that time had been less than hoped for and the firm discontinued the use of the medium until joining KETV. "These results are beyond our highest expectations," Tegtmeier said. "It certainly proves to us the impact of KETV." The firm has since placed a regular schedule on the station, now relies on it for most advertising.

KETV, Omaha

Program and announcements

### DONUTS

SPONSOR: Heavenly Donut Shop

AGENCY: Direct

**Capsule case history:** An enterprising newspaper man Mel Grossman, who runs the Heavenly Donut Shop in San Diego, decided on a tv spot schedule for KFMB-TV's afternoon feature movie, with Bob Dale as host. Within five minutes after Bob Dale had munched his way through his "Heavenly" commercial, people began arriving at the donut shop requesting "Some of those donuts Bob Dale eats on tv." It wasn't just the neighborhood people who grew hungry for donuts, but customers from as far as 20 miles away. Everytime Bob sampled a different type of donut, the shop promptly "sold out" that item, whether they were 49¢ a dozen or \$1.29 a dozen. On the third day, business was up 50% above normal, five extra helpers had been hired, people were lining up half way around the block and production could not meet the demand, as over 1,500 dozen donuts were sold. The following Saturday, San Diego had a severe rain storm, the spot schedule was over, and still 1,000 people lined up waiting to get "those donuts Bob Dale eats on tv."

KFMB-TV, San Diego

Announcement

### FINANCE

SPONSOR: Pioneer Finance & Thrift

AGENCY: Direct

**Capsule case history:** Operating in the area for less than two years, Pioneer Finance and Thrift has risen fast in the ranks of Dallas-Fort Worth finance companies. Gene Cordell, mgr. of the company, attributes the quick acceptance of his companies to the effective tv campaign created and produced for him by KFJZ-TV. The secret of the commercials, he feels, is their factual, believable approach. Each commercial outlines a typical family's finances and shows how high monthly payments can be lowered by sound consolidation of debts. His campaign of 12-20 spots per week spans the entire week's programming to reach as many different people viewing as possible. More than 60% of his advertising budget is now spent on KFJZ-TV, and it produces 80% of his new business. Cordell has checked his volume of business carefully against his advertising expenditure and estimates that his spot campaign costs less than 2% of the volume it produces, making it his lowest cost advertising.

KFJZ-TV, Dallas

Announcements



Sponsorship—  
the more said about it  
the better



Advertisers who take their sponsorship seriously never forget to remind people to watch. They also remember to identify their product with their program (it's good for business).

When you're talking television, of course, you're talking TV GUIDE magazine. It's read every day all week in one out of every six TV homes. Its readers pay attention to what they see (and what you say). In fact, they are so interested in what is presented TV GUIDE has become America's best-selling weekly magazine.

With the kind of competitive season facing you, TV GUIDE's 26,000,000 readers are good people to have on your side. They can make the difference between rating first and running behind.



*7,250,000 circulation guarantee  
effective Oct. 31, 1959*



# NEWS & IDEA WRAP-UP

**WHOLESALE!** Nine awards fall to Johnson & Lewis, San Francisco, in AAW competition. Delightful are (l to r) Bank of America's L. D. Pritchard (client), J&L-men Robert Watkins and Walter Terry, American President Lines' Eugene Hoffman and Haiden Ritchie, J&L



**3,000 COMPETITORS** and just one crown! That went to pert Judy McGuire in contest run by WRCA-TV, N. Y. NBC v.p. Wm. N. Davidson bestows Panagra ticket and crown on "Miss Ch. 4," as runners-up look on



**TOPPING-OUT PARTY**—As it hits maximum height permitted for a tower in St. Louis—1649-ft. above sea level—KTVI sounds glad cries in N. Y., with gen. manager Joe Bernard (l) and Shaun Murphy (r)



The Nestlé Co. put its marketing department through sweeping reorganization last week.

The shifts: **H. K. Philips**, v.p. in charge of sales, named to the new post of v.p. in charge of the company's over-all marketing and advertising for its chocolate, coffee and bulk and institutional divisions. **Donald Cady**, v.p. in charge of advertising and merchandising for the complete organization, will be general manager of the chocolate marketing division.

Other changes: **Thomas Corrigan**, to general manager of the bulk and institutional division and **Al Stair Semple**, general manager of the coffee marketing division.

This move within the organization follows Nestlé's recent change of agency lineup: its Decaf Instant Tea from DFS to McCann and Nescafé coffee from Bryan Houston to Esty



**TO SEE RUSSIAN COWS**—Agricultural contingent leaves on 21-day, 11,000-mile tour of Russia and Europe. Leader is Wayne Rothgeb, radio/tv farm director of WKJG, Fort Wayne. He holds sign just above 1959



**A MAN'S WORK** may take him to the beach on Saturday to host a "Beachnik" party of disk-spinning, chatter, as it does for Geoff Edwards, in KFM, San Diego, show



## Campaigns:

• **The Kitchens of Sara Lee**, Chicago, continues to expand its product line: they're set to introduce all butter cakes made with fresh fruit. These will be introduced via network, *The Arthur Godfrey Spectacular*, on CBS TV 16 September, and on *Captain Kangaroo* (CBS TV) Thursday and Friday mornings. In addition to this, Sara Lee is in 37 spot radio and tv markets plus network radio with Godfrey. Agency: C&W.

• **General Mills'** new pre-sweetened cereal Frosty O's will be introduced nationally this month via tv on all GM's kid shows, including *Heckle & Jeckle*, *Captain Kangaroo*, *Lone Ranger* and *Wyatt Earp*, plus spots on local youngster tv programs.

• **Wheaties** is back in sports again: the fall '59 tv lineup includes 15 minute pre-game shows preceding the World Series on NBC TV, plus similar programs to be co-sponsored by Wheaties prior to NCAA football games Saturdays on NBC TV and professional football games Sundays

on CBS TV. Agency: Knox Reeves, Minneapolis.

• **H. J. Heinz Co.** is preparing an October-November promotion built around an old favorite: soup and crackers. The promotion: four soup labels gets a coupon worth 25¢ on a box of crackers. Eighteen Soup 'n' Cracker commercials will be given during the eight-week sale period on Heinz' daytime tv programs—*Treasure Hunt*, *The Price Is Right*, *Concentration*, *County Fair* and *Tic Tac Dough*. Agency: Maxon, Detroit.

• **Angostura** aromatic bitters begins, this week, a tv spot saturation campaign in the New York metropolitan market, using a total of 33 spots a week on three stations for 30 weeks. The breakdown: Four shows on WRCA-TV; 20 weekly spots on WNTA-TV and 11 spots weekly on WOR-TV. Agency: Foote, Cone & Belding.

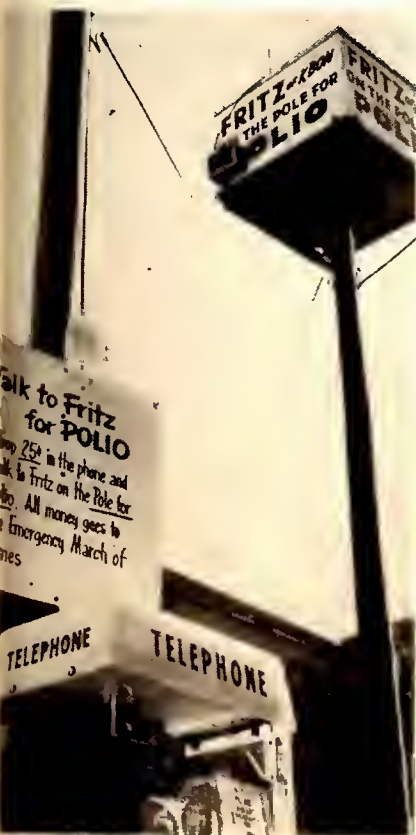
• **Hires** is using a heavy schedule of radio and tv spots in the Los Angeles area to back its "Hires-Dodgers' \$10,000 Togethertime" contest. The stations: KNX, KLAC, KMPC,

KFWB, KDAY, KABC-TV, and KTTV plus the announcements preceding *Lead Off Man* on KMPC before every Dodger game.

**Thisa 'n' data:** *The Detroit Times* is sponsoring, 14 September, a high fashion tv spectacular via **WXYZ-TV** to "enhance the public's image of Detroit stores as fashion leaders" . . . **Vernor's** soft drink, out of Tilds & Cantz, Los Angeles, is testing a campaign in the San Diego market with 13-weeks on XETV.

**Strictly personnel:** **Robert Perry**, named assistant to the president: **Paul Cuenin, Jr.**, director of marketing research and **Thomas Casey**, new products manager for the Gillette Safety Razor Co. . . . **Seymour Keller**, to regional sales manager and **Mrs. Marion Mocheski**, promotion director for Lestoil, Inc. . . . **Mark Egan**, to director of marketing, Bekins Van Lines . . . **Emmet O'Neill**, to v.p., Comet Rice Mills, Dallas.

**ON POLE** for polio KBON d.j. Fritz sat 15 days to dramatize depleted fund. Omaha citizens paid 25¢ to shoot breeze with him



**1ST SHOVEL** by Miss Alabama starts new tower for WAPI-TV, Birmingham. Aiding: gen. mgr. C. Grisham, R. Hickman, C-of-C pres.



**IN LINE OF DUTY**, helicopter of WPEN, Philadelphia, crashed returning from traffic patrol, will be replaced despite \$25,000 loss

## AGENCIES

An analysis of members' billings in the National Advertising Agency Network shows broadcast media topping all others for the first time in the Network's history.

The comparison, in figures, of the 30 members' billings in 1958:

- Radio tv: \$10,345,692
- Business papers: \$10,182,030
- General magazines and farm papers: \$6,845,516
- Newspapers: \$5,775,120

• Outdoor and transportation: \$1,416,694

• Catalog, directory and miscellaneous media: \$1,525,763.

**Agency appointments:** Oscar Mayer & Co., meat processing firm billing \$1.5 million, from Baker, Tilden, Bolgard & Barger to **JWT, Chicago** . . . The tv billings of **John H. Breck**, from N. W. Ayer to **Reach, McClinton & Co.** as the agency of record for its 1960 tv schedule . . . **Resistoflex Corp.**, billing \$250,000, to **Adams & Keys**, New York . . .

**Security-First National Bank of California**, billing \$1 million, from **Foo Cone & Belding** to **Donahue & Co** Los Angeles.

**Thisa 'n' data:** The **Advertising Council** again will be helping the Bureau of Census via an advance advertising campaign to explain the purpose and value of the census . . . **Walter Guild**, head of Guild, Bacon & Bonfigli, San Francisco, named national president of Alpha Delta Sigma, professional advertising fraternity.

**Agency appointments — personnel:** **Lester Weinrott**, to v.p. in charge of marketing at **Reach, McClinton & Pershall, Chicago** . . . **Harold Bennett**, to media supervisor in the Chicago office of N. W. Ayer . . . **Thomas MacWilliams**, radio/television director, **John L. Douglas & Associates**, Bradenton, Fla. . . **Tena Cummings**, media director, **Clarke, Dunagan & Huffhines**, Dallas . . . **Charles McCann**, director of research and marketing, **MacFarland, Aveyard**, Chicago . . . **Morley Chang**, director of p.r. and publicity, **The Shaller Rubin Co.** . . . **Art Foley**, accounting executive, **Biderman, Tolk & Associates**, New York.

## FILM

The problem of selling off the remaining portions of alternate week sponsorships received an effective solution last week through the close cooperation of a large syndicator and a major agency.

At stake were the 59 markets where **Lucky Strike** through **BBDQ** had bought half-sponsorships on **Ziv's Lock-Up** or **This Man Dawson**.

Here's what happened:

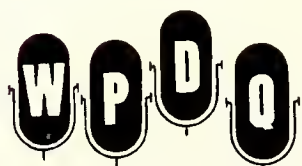
- 14 markets were sold to other alternate advertisers.
- 40 were sold to the station itself.
- Only 5 remained unsold.

Co-sponsors on **Lock-Up** were **Old Monastery Wine**, New Haven; **Automatic Coffee**, Providence; **Armour Johnstown**; **Ortlieb Beer**, Philadelphia; **Duffy-Mott**, Rochester; **Edwards & Son Store**, Syracuse; **Kroger Terre Haute**; **Phillips**, Chicago and Dayton; **Solite**, Raleigh-Durham; and **American Bank**, Baton Rouge.



Drive home your advertising message with the impact that only **WPDQ** can deliver . . . the impact that delivers the largest and most alert buying audience in the

Jacksonville market. Now see if you are alert . . . the first agency guy or gal who correctly detects the error in form of the illustrated golfer, and wires, phones, or writes **Bob Feagin** at **WPDQ** will receive a case of his favorite beverage.



Delivered by  
**Vernard, Rintoul and McConnell, Inc.**  
James S. Ayers, Southeast  
5000 Watts 600 KC  
JACKSONVILLE, FLORIDA

If you want impact in Jacksonville, Florida . . . use **WPDQ**!



*This Man Dawson* co-buyers were New Brewery, Buffalo; Standard Oil, Indianapolis; and Busch Bavarian, St. Louis.

**Sales:** ABC Films' *The People's Choice* to Procter & Gamble of Canada for French stations of the CBC; domestic sales of the series, now totaling 84, were most recently to BAY-TV, Green Bay; KPRC-TV, Houston; WRGP-TV, Chattanooga; and WABG-TV, Greenwood.

**Programs and production:** Four new Shirley Temple feature films will be released to tv by NTA International, bringing available features to total of 10 . . . David Wolper Associates plan to syndicate *Race For Space*, a 90-minute special narrated by Mike Wallace, as the first of a series of 10 specials . . . Ziv's present production schedule, heaviest in its history, has sent six crews on location in California plus others to work in Republic and Goldwyn stages, as well as Ziv's own lot.

**Commercials:** Freberg, Ltd., reports fifth renewal of production contracts with Butter-Nut Coffee; agency is D'Arcy . . . **John Ercole** to transfilm as director of photography . . . FPA's membership drive in New York has resulted in three additions in its first week: **Televenture, Inc.**, **Metropolitan Sound Services, Inc.** and **Comprehensive Service Corp.**

**Strictly personnel:** Stanley Levey named general sales manager of Arrow Productions division of ITC . . . **Richard G. Yates** joins MCM-TV syndication staff as a sales executive.

**More sales:** Stations buying alternate weeks of Ziv's *Lock-Up* are WRGB-TV, Albany; WHDH-TV, Boston; WPTZ, Plattsburg; WGAN-TV, Portland; WWLP, Springfield; WBNF-TV, Binghamton; WICU-TV, Erie; WGAL-TV, Harrisburg; WHIC, Pittsburgh; WDAU-TV, Scranton; WBAL-TV, Baltimore; WHTN-TV, Huntington; WVAY-TV, Norfolk; WXEX-TV, Richmond; WSTP-TV, Wheeling; WJBK-TV, Detroit; WANE-TV, Ft. Wayne; WILX-TV, Lansing; WSJV-TV, South Bend; WJRT, Flint; WTVO, Rockford; WICS, Springfield; WDAF-TV, Kan-

sas City; WSTP-TV, Minneapolis; KETV, Omaha; WLW-TV, Cincinnati; KYW-TV, Cleveland; WLW-C, Columbus; WFMJ-TV, Youngstown; WLW-A, Atlanta; WSOC-TV, Charlotte; WRBC-TV, Birmingham; WATE, Knoxville; WSM-TV, Nashville; KOCO-TV, Oklahoma City; KTSB-TV, Shreveport, and KOTV, Tulsa.

## NETWORKS

The Richmond, Va. tv affiliate situation undergoes a complete realignment 30 May 1960.

The switches: WRVA-TV, from CBS TV to NBC TV; WTVR, from ABC TV to CBS TV and WXEX-TV from NBC TV to ABC TV.

**In the breakdown of network radio's individual brand advertisers by product category for the first six months 1959, RAB revealed:**

- One out of every six brands advertised was a *food* product — with food comprising 15.6% of the total.

- More than one out of four companies advertising in network radio during that period use two or more networks.

Other leading advertisers, in order: drugs, 13.4% of the total; automobiles, 10%; toilet requisites, 9%; publications, 8.2%; detergents and household cleaners, 5.2%; general household products, 5.2%; tobacco, 4.3%; financial, 3.5% and gasoline, 3%.

**CBS TV has expanded its schedule of sports events to 20 for the 1959-60 season.**

**The list:** Baseball Game of the Week; Professional football; Summer Olympics; Winter Olympics; Hockey Game of the Week; Orange Bowl; Cotton Bowl; Gator Bowl; Holiday Bowl; Bluebonnet Bowl; Kentucky Derby; Preakness; Belmont Stakes; Thoroughbred Race of the Week; Masters Golf Tournament; PGA Golf Championship; Pre-Game of the Week Baseball Leadoff Show; Pre-Game Pro Football Show; Four Pre-season NFL games and Pre-Game Hockey Show.

(See 1 August SPONSOR-SCOPE for previous lineup and costs.)

(Please turn to page 62)

## IN SACRAMENTO

# "Radio One" offers you Triple Value

### 1. Quality Audience

You'll find "spending power" in the KCRA audience. Last Audience Composition Radiopulse for Sacramento shows high adult audience—*number one* in the 6 A.M. to 12 midnight average.

### 2. Volume Audience

Sound ratings in all time periods that translate into low CPM. (Ask your Petry man for specific figures.) Pulse Cumulative Report also shows KCRA with *most unduplicated homes* both daily and weekly.

### 3. Real Merchandising

A full time merchandising department with the biggest in-store chain tie-ins in the Sacramento Valley . . . a merchandising bonus with provable pay off!





## YOU CAN LEARN TO OPERATE AN AMPEX IN 15 MINUTES

Six Quick Aids to Easy TV Tape Recording . . . You can learn to operate an Ampex Videotape\* Television Recorder in less time than it takes to smoke a cigarette. These six features, for instance, make recording simple, fast . . .

- **JUST THESE BUTTONS TO PUSH**—Record, Stop, Rewind, Fast Forward and Play.
- **TAPE TIMER**—records in hours, minutes and seconds . . . not footage. Lets you back up tape for any desired cue-in time.
- **CUE TRACK**—lets you locate, identify and cue commercials and programs.
- **TAPE SPEED OVERRIDE**—makes it easy to synchronize with another video or audio recorder.
- **AUTOMATIC BRAKE RELEASE**—speeds threading and splicing.
- **FULL WIDTH ERASE**—Automatically erases tape.

Of course, to be an "expert" — to learn maintenance as well as operation — takes one week. Ampex trains your maintenance supervisor (over 436 so far!) at the factory. And he is then qualified to train as many others as you like.

Write, wire or phone today for an Ampex representative — or ask for the new, fully illustrated brochure describing the new Ampex VR-1000B. Whatever you want to know about the advantages and profits in TV tape, get the facts from Ampex.

AMPEX HAS THE EXPERIENCE



\*TM AMPEX CORP.

934 CHARTER ST. REDWOOD CITY, CALIF. EMerson 9-7111



# WASHINGTON WEEK

5 SEPTEMBER 1959

Copyright 1959

SPONSOR  
PUBLICATIONS INC.

The month-long FCC vacation has ended, and the Commissioners returned to the usual full slate of problems, proposals and counter-proposals.

However, aside from the usual FCC distaste for speed, there is now the further factor that the Commission will not be at full strength for a while.

There is an international radio spectrum conference going on, and the Commission will not make any big decisions until chairman John C. Doerfer returns. Many decisions remain to be made.

Quickest action will likely come, because it will be on a case-by-case basis, on **dropping into new television station assignments**. Purpose is to get three tv stations into almost all major markets, so as to **equalize the competitive picture for ABC**.

The commission will also be forced with relative speed to do something about radio allocations. Here the clear channel question, and the FCC proposal to permit additional stations on these channels, is the burning issue. The super-power idea has fallen by the wayside, though it might be revived at a later date.

Network option time is safely into the rulemaking process, with original briefs already filed and reply briefs due on Sept. 15. Nothing further need be done on this for a while.

Nevertheless, the balance of the Barrow Report recommendations remain. Some will be forgotten, of course. But on others the Commission will likely want to issue outright rejections or to go into the rulemaking process. This looks to be reasonably far off into the future, however.

Speaking of lack of speed, any picture of a man in no hurry at all would have to resemble Rep. Emanuel Celler (D., N.Y.) and the sports antitrust exemption bills.

Just a few days before Congress was supposed to adjourn, altho the Labor Day adjournment date appeared far out of the window at this writing, Celler finally started hearings on these bills.

Two things bother Celler. He wants sports enterprises to prove that practices which would otherwise violate the law are "reasonably necessary" to their survival.

He also wants to be assured that broad powers to control broadcasting of sports events **would not lead to an all-pay-tv setup**.

The broadcasting industry, which didn't testify before the Senate Judiciary Committee and which now apparently faces a bill from that body **empowering sports to enforce a virtual radio/tv blackout**, may show up in full force before the Celler hearings are concluded.

Celler had no definite dates for further hearings after this week's sessions when it was baseball commissioner Ford Frick on Wednesday and broadcasting witnesses on Thursday. Networks and NAB did not appear, will likely testify at a later date. It was representatives of individual stations on Thursday.

The Senate, which long ago appeared ready to go ahead with its bill, has suddenly slowed down. Celler appears ready to go well into next year before taking definite action, if he does anything then.

# FILM-SCOPE

5 SEPTEMBER 1959

Copyright 1959

SPONSOR  
PUBLICATIONS INC.

The idea of using a syndication show with a public service theme to help build good community relations is catching on more and more with regional and local sponsors.

Take the case of Ziv's *This Man Dawson*, which has a public service police theme: three advertisers—Anheuser Busch, Brown & Williamson and Lincoln Income Life, of Louisville—have bought the show exclusively for their home-office markets. (B&W and Lincoln will alternate the series.)

Another buyer of *Dawson* the past week was P. H. Dairy, of Boston, which will use the show not only in its home market but in nine other markets.

Note: Sponsor category composition for *Dawson*—now sold in 91 markets—is consequently different from the general run of syndication. *Dawson's* five leading categories are dairies, tobacco, banks, insurance and utilities, beer and food—all ranking in that order.

Long-lived juvenile programs in syndication are continuing to capitalize on the fact there's a fresh crop of children that come of viewing age each year.

It's not unusual for shows in their 20th or 25th run to continue to rack up renewals with little dimming of their ratings appeal.

A checklist of these shows would include such titles as CBS Films' *Gene Autry*, *Amo'n Andy*, *Range Rider* and *Annie Oakley*, CNP's *Hopalong Cassidy*, ITC's *Ramar of the Jungle*, Ziv's *Cisco Kid*, plus many others.

Evidence that these shows are still alive includes facts such as this: *Hopalong Cassidy*, earliest of the tv westerns, still pulls a national audience of 2.3 million.

The question of whether a syndication regional deal can get off to a satisfactory ratings start with spring premiere dates appears to have been answered in the affirmative in the case of Amoco's *U. S. Border Patrol*.

Most recent ratings give this CBS Films series a 16.5 and 40.2% share average in 20 Nielsen reports and a 15.1 and 42.1% share in a 36-market ARB survey; all are Amoco cities.

Note that it made little difference in rating levels whether or not a market was on Amoco's list, since non-Amoco markets averaged a similar 17.0 in 15 Nielsen cities and 16.2 in 18 ARB reports, according to a CBS Films study pulled together specially for *FILM SCOPE*.

Here are Nielsen and ARB scores on ten major U. S. Border Patrol markets:

CITY	NIELSEN	ARB
Baltimore	16.4	17.4
Boston	17.3	11.0
Chicago*	10.6	6.6
Cleveland	8.6	6.5
Houston	10.9	---
New York	8.0	8.0
Philadelphia	14.7	10.8
Pittsburgh	7.4	5.6
St. Louis*	11.5	8.8
Washington, D. C.	5.9	4.5

\*Denotes non-Amoco market.



There's an estimated \$1 million that's been poured into pilots, production and preparation on unsold shows in the past 12 months, despite the fact syndication is running on a better-than-average sales percentage on new entries.

Among the hard-hit distributors is CBS Films, left with House on K Street, Man From Antibes and Theater For a Story, plus the recent Diplomat and Silent Saber investments.

As a result they'll hush up on new pilots until a sale is made, a la Ziv, MCA, et al.

Also unsold this season were CNP's Pony Express, ITC's Interpol, Screen Gems' Stake-out, plus pilots handled by medium-sized distributors, including Flamingo, Jayark, Official, Schubert, United Artists and others.

But, as a qualifier, it must be remembered that shows sometimes make sales the year after they're initially offered. A recent example of this is NTA's Grand Jury, unsold the year before that distributor took it over.

**Alexander Film**, long established in the industrial film field and a commercials producer in more recent years, is expanding into syndication with a new show.

The series: a daytime strip, Love Is a Problem, with a panel format, which was produced by Jerry Fairbanks.

It's already been sold to WABC-TV, New York.

By naming **Jerome Hyams** as v.p. and general manager of Screen Gems this week, that tv production adjunct has been brought more tightly into the Columbia Picture fold.

Hyams, who had been in charge of syndication, not only becomes administrative head of Screen Gems, but a member of its board of directors.

The stroke that telescoped Gems into Columbia: Abe Schneider, Columbia president, also becomes president of Gems — a return to the original corporate set up.

## COMMERCIALS

There'll be 15% more music in tv commercials next year, and music planning may be starting earlier in pre-production phases.

These were the two principle findings of Plandome Productions' survey of 94 agency men responsible for music in commercials.

Facts revealed on music budgets were that 40% of commercials using music spent \$1,250 to \$2,000 and 30% cost \$750 to \$1,250; only 10% budgeted over \$2,000, while 19% were under \$750.

Agency men, the study noted, created 60% of their own lyrics, 25% of melodies, 15% of themes in musical production, but did no arrangement jobs.

It was found that network and spot commercials differed thus in music use:

TYPE OF MUSIC	NETWORK	SPOT
Background music	39%	33%
Jingle with voices	14%	22%
Underscoring plus jingle	22%	20%

As many as 80% of the admen polled preferred earlier planning for music. When they consider music: 30% at creative plans sessions, 30% at copy phase and 25% during storyboard-script step.

The economies of the commercials production business are such as to continue to keep a number of companies on the alert for favorable merger circumstances.

Latest of the New York film commercials houses to merge are Audio Productions and Patheoscope Productions, which will now be grouped together under the Audio banner.

# SPONSOR HEARS

5 SEPTEMBER 1959

Copyright 1959

SPONSOR

PUBLICATIONS INC.

Watch for Squibb to step up its line of shelf and counter products and become an aggressive competitor to Whitehall, American Home, and Sterling.

It's creating a new setup, Squibb Laboratories, to do the job.

Reps operating strictly in the radio field appear to have less chance than ever to expand into tv unless they set up separate corporations and sales staffs.

Their radio stations are determined to have it that way.

Now Revlon's moving into the mouthwash field: It's acquired a product called Sweet Talk and assigned it to LaRoche.

But there's a strong likelihood the name will be changed.

Here's an index to the rosy business climate facing tv stations this fall: Quite a number of them are trying to buy or "work" their way out of film barter deals.

As one of these broadcasters put it to his rep: "It galls you to realize that what you can now get the full rate for is being bartered away at substantial discounts."

Don't expect anything definite to come of MGM's offer to Dan Seymour of the top spot in its tv empire.

The JWT tv head has been giving the approach a courteous ear but doesn't seem disposed to go beyond that point.

Agency publicity people are finding that the old disposition for two clients to cooperate in plugging an alternate sponsored network program has become passe.

The prevailing attitude now is either 1) we'll do it for ourselves and in our own way, or 2) let the network do it.

Notice this pattern in radio station purchases: More and more pioneer operators and executives are picking up stations for their sons to manage.

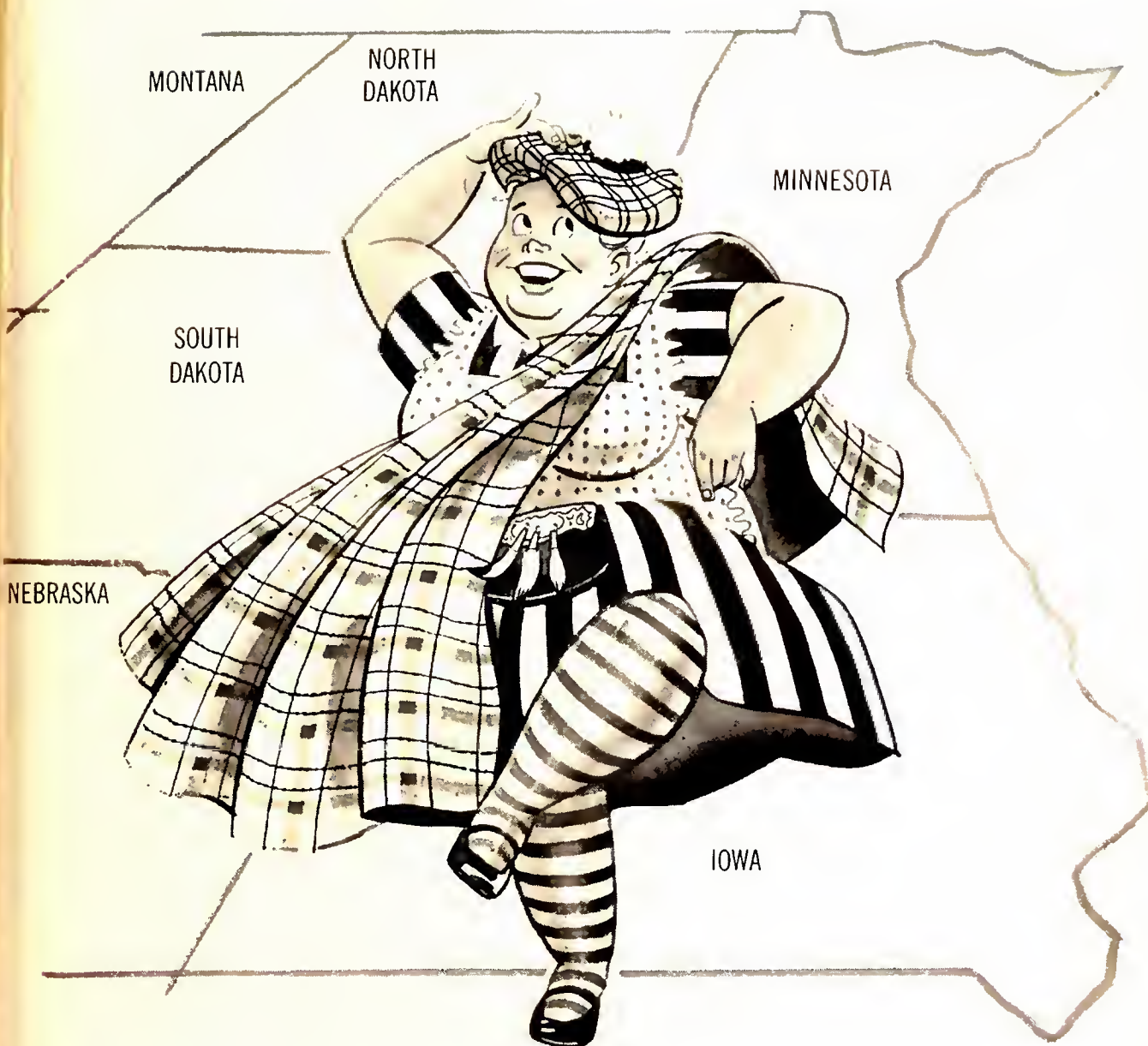
Such buys have a dual objective: (1) there's sometimes an inheritance-tax break, and (2) the old man has something to occupy himself with on a parttime basis and at the same time guide his progeny's initial step in the business.

Network affiliates figure a new era has dawned in promoting the acceptance of upcoming sponsored shows.

Both at CBS TV and ABC TV the pitches via closed circuit are dominated by two researchers, namely Oscar Katz, who now heads CBS TV programing, and Jules Barnathan, who doubles as head of ABC research and station relations.

What apparently tickles these affiliates is the penchant of the pair to document the reasons for the programing with charts and other statistical data.





## BIG AGGIE'S SALES FLING HIGH IN SCOTLAND

(SOUTH DAKOTA)

Any thrifty advertiser takes a shine to Big Aggie. For Big Aggie Land—the vast, 175-county area in six states with over 1000 other communities—is one of the nation's best buys in radio. WNAX-570 delivers a 66.4% share of 609,590 radio homes — 2¼ million

people with \$3 billion to spend. Big Aggie Land is rated by NCS#2 as the nation's 41st radio market. Profitable promotion in this prosperous market begins with WNAX-570.

See your Katz man.

## WNAX-570 CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES

PEOPLES BROADCASTING CORPORATION

Yankton, South Dakota

Sioux City, Iowa

PEOPLES BROADCASTING CORPORATION	
WNAX,	Yankton, S. D.
WGAR,	Cleveland, O.
WREB,	Worthington, O.
WTTM,	Trenton, N. J.
WMMN,	Fairmont, W. Va.
KVTY,	Sioux City, Iowa





Only PRESTO makes the famous PRESTO MASTER, the ultimate in disc-recording surfaces. Only PRESTO, alone among manufacturers, handles every intricate step in the production of its discs. Those flaws and flecks that are waiting to hex your recording sessions can't get past the skilled eyes of PRESTO's inspectors. Why settle for discs that aren't PRESTO-perfect?

BOGEN-PRESTO CO., Paramus, New Jersey. A Division of The Siegler Corporation.

Ⓟ Since 1934 the world's most carefully made recording discs and equipment.



# WBNS RADIO

## COLUMBUS, OHIO

John Blair & Co., Representatives



*Pulse asked, "If you heard conflicting news reports on Columbus radio, which station would you believe?" We were a solid first — in fact, 44.3% ahead of the next station in believability.*

### WRAP-UP

(Continued from page 55)

**Network tv sales:** John H. Brec (Reach, McClinton) for 12 of NB TV's *Sunday Showcase* series . . . **National Carbon** (Mathes), **Lor gines-Whittman** (Victor A. Be net) and **American Tobacco** (BBDO) put the SRO sign on *Me Into Space*, Wednesdays, 8:30-9 p.m. **CBS-TV** . . . **The Bon Ami Co.** (Cole, Fischer, Rogow), for a \$ million contract with **NBC TV** co' ering 52-week participations on the *Jack Paar Show*.

**Network radio sales:** **NBC Radi** reports a total of \$2 million in n sales received during a one-mont period ending 19 August. Adver tisers include: **Auto-Lite Battery**, **Tim Inc.**, **General Foods**, **Philip Morri** **Singer**, **Union Carbide**, **Tyrex**, **B. Babbitt**, **Tipton**, **Formica**, **Greyhound** and **General Motors**.

**ABC TV promotion gimmick** Enlarged cards, fashioned after th pictures in a playing deck, plus a ABC bridge deck, to promote *Chan* *pionship Bridge*, Sundays, 3:30- p.m. next season.

**Meeting note:** **Mutual** will hold th first in a series of regional meeting with owners of its affiliated station Wednesday, 9 September in Atlanta Ga.

**Network affiliations:** **WVEC-TV** Norfolk, new vhf scheduled to oper ate this fall, to **ABC TV** . . . **WNTA** Newark, N. J., for news and specia events, to **Mutual**.

**Personnel news:** **David Tebet**, to director, talent relations, **NBC TV** . . . **George Hoover**, to trade pres editor for **ABC**.

### RADIO STATIONS

**KRLA**, Los Angeles, 50KW, took the air last week beaming what it called "modern radio for mod- ern people."

Owner of the station corporation is **Donald Cooke**, of N.Y.C., whose rep firm will handle all national spot.

**Ed Schulz**, formerly of **KJAY**, is the general manager.



**Recent promotions at Taft Broadcasting Co.:** Roger Read, general manager of WKRC-TV, Cincinnati, will move into the home office in charge of administration and planning; **J. W. McGough** becomes general manager of WKRC-TV; **Sam Johnston**, to manage WTVN-TV, Columbus, and **Richard Ostrander**, to manage WTVN radio.

**New group: Holiday Broadcasters, Inc.,** has opened the first of its planned seven stations. **KMGH**, Albuquerque. Heading the station: **Ronny Kahn**, formerly with Bartell and now a v.p. of Holiday Broadcasters.

#### Ideas at work:

- **The "Pajama Game":** Following the performance of that show at the Carousel Theater in Boston, **WBZ** threw "the world's largest pajama party," with festivities ranging from a free-for-all pillow fight to awards of a mattress for the most unusual nighties. Some 2,000 pajama-clad people participated.

- **Into the air, junior bird-woman:** To prove that women can do anything a man can do when it comes to space ship living, **KYA**, San Francisco, is staging a "Space-O-Thon" for client **Bonnie Brae Homes**. The idea: A "Miss Satellite" is sealed in a simulated rocket on the real estate development in Santa Clara, attracting spectators daily to witness both the ship and the client's homes.

- **Another space man gimmick:** **KOIL**, Omaha, is offering \$1,000 to the listener guessing when **Jim Hummel**, in a **KOIL Komet** (air conditioned auto suspended on a platform above the downtown area) will descend. Why he's in orbit: to dramatize the seriousness of the traffic fatality toll.

- **Felicitations:** **WINS**, New York, has inaugurated a Birthday Club, asking listeners to send in post-cards with their birthdates. Each

week station draws one, sending a custom deluxe birthday cake to the winner.

- **F.Y.I.:** **WQXR**, New York, is mailing the first of a series of newsletters to nearly 4,000 advertisers and agencies giving them a behind-the-scenes look at the station. It contains photos, program information, availabilities, success stories and anecdotes.

- **Promoting with bare facts:** **WDGY**, Minneapolis-St. Paul, has a sandwich-boarded model parading the downtown areas, proclaiming "All

I Have On is Wonderful WDCY."

- **Helping to ease the traffic:** **KXL**, Portland, Ore., is conducting "Operation Hazard Cut"—asking listeners to report any traffic hazards that might exist in their area. Station turns letters over to the Traffic Safety Council for action. To date, **KXL** has received some 500 letters.

- **On the public service front:** **WBAB**, Babylon, L.I., in conjunction with the Suffolk County Police Commissioner, is sponsoring a Youth Theater Workshop. Station will teach students the techniques of radio.

## Northwest's dollar


buys more

on

# WKOW

and

# WKOW-TV



"You are to be congratulated for the outstanding results accomplished by your stations for Northwest Orient's Hawaiian Holiday Tour. The results are concrete evidence of the adult purchasing power that WKOW generates in the Madison area."

**O. C. Akre**  
District Sales Manager  
Northwest Orient Airlines

Our thanks to Mr. Akre and to Northwest Orient for this fine opportunity to prove that WKOW and WKOW-TV sell best where they buy more.

**Ben Hovel**  
General Manager  
**WKOW, WKOW-TV**

**WNJR**  
negro radio for  
metro new york

**WKOW**  
MADISON, WISCONSIN

**TV-a**  
**RADIO - 10 KW - 1070**

And in the daffodil area: Tim Tate, d.j. on KISN, Portland, Ore., is hanging some 40-feet above the Ore. Centennial Exposition, claiming he will not come down until the millionth visitor passes through the Exposition gates.

On the fm front: WLOL-FM, Minneapolis-St. Paul, has completed its survey on audiences during the summer months. Results show interest and following of fm in Twin Cities is "growing extremely fast, with a

tremendous upsurge of set sales, sponsors and listeners."

**Station acquisitions:** WISK, Minneapolis, from BVM Broadcasting Co. to Crowell-Collier for \$625,000 . . . KSDO, San Diego, from the San Diego Broadcasting Co. to the Gordon Broadcasting Co. for \$500,000 . . . WDOT, Burlington, Vt., to Fortune Pone, New York publisher, radio and business executive, for \$140,000.

**This 'n' data:** WABC, New York, has purchased a new 50,000 watt transmitter, with installation to begin next month . . . WADS, Ansonia, Conn., staged a "Gay Nineties" revue on the car lot of a local Ford dealer . . . WNTA, Newark, N. J., will become a special affiliate for news and special events of Mutual . . . Business note: Steinway Pianos (Ayer), for 52-week schedule on the Good Music Stations . . . WMCA, New York, is sending its d.j.'s to mobile health centers in the city's depressed areas, urging people to take their free Sal vaccine shots . . . Anniversary note: WKNE, Keene, N. H., celebrating 32 years' broadcasting.

**You're missing  
almost  $\frac{2}{3}$**

**of your audience  
unless you *BUY***

**WJAC-TV**

in the  
**JOHNSTOWN-ALTOONA  
market!**

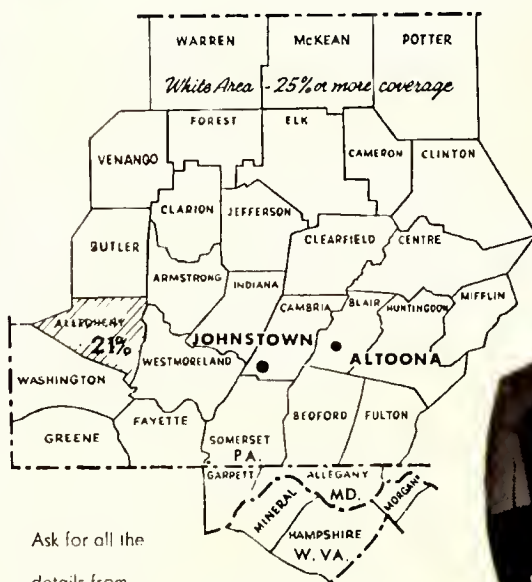


WJAC-TV is the established leader in the Johnstown-Altoona area, with nearly a 3 to 1 margin over Station B, its closest rival.

WJAC-TV--71.9 — Figures are from ARB, November, 1958;  
Station B--28.1 — Proof that WJAC-TV delivers the audience.

## TOP 30 SHOWS ON WJAC-TV

Johnstown-Altoona Trendex, Feb., 1959



Ask for all the  
details from

**HARRINGTON, RIGHTER & PARSONS, INC.**

Buy the station that guarantees  
more viewers, from sign-on to  
sign-off, all week long. People  
prefer to watch the best. . .

**WJAC-TV**



## TV STATIONS

FCC commissioner Frederick Ford told the West Virginia Broadcasters Association that the FCC not only has the legal power but the legal duty to weigh radio, tv programming.

He added that he would like to see definite standards, however, since the "Blue Book" is out of date and broadcasters don't know what the FCC requires. He added further, it is his opinion that broadcasters should help develop such standards.

The Ford position on FCC responsibility is shared by all commissioners except T. A. M. Craven, but there agreement ceases and Ford's opinions become strictly his own.

**Be prepared:** TvB is mailing to member stations a section reprint of Sales Promotions' annual "Survey of Christmas Ideas 1959."

**Purpose:** to present stations with sales-starters ideas for attracting department stores to use the medium during the holiday-spending season.

**Ideas at work:**

- **Making a big splash:** Cactus Pryor, of KTBC-TV, Austin, last week set up a swimming pool in the middle of a busy street for his p.m. tv show. The evening included aquatic exhibitions, clown-diving and dunking.

- **Touchdown:** To launch Carling's Black Label Beer in Boise, KTVB sent its sales staff, dressed in



football regalia, including helmets and shoulder pads, to popular restaurants and taverns. Purpose: To tie-in with the *All Star Football Game* (sharing sponsors half of it), salesmen presented cases of beer to potential customers.

• **An example of togetherness:** and radio stations in Kalamazoo, Mich., joined hands last week to participate in and promote the new downtown shopping mall. Dubbed *Top-A-Thon*, the four days' activities included fashion shows, guest appearances, children's day, concerts and dance contests. The event was organized and produced by R-TV Enterprises.

**thisa 'n' data:** **KXGO-TV**, Fargo, well underway with construction of its new tower . . . **Pilot Publications**, New York, has scheduled a test tv spot campaign via **WATR-TV**, Waterbury, Conn., to promote its paperback factbook on small business franchising . . . **Piel Bros. (Y&R)** has signed for 52-weeks on *Page of the Air*, **WABC-TV**, New York.

**reports to stockholders:** **Ampex** will merge with **Orr Industries**, manufacturers of magnetic tape; has made 50,000 additional shares available under its option plan and announces first-quarter sales of \$13.7 million compared with \$7 million for the like period, 1958 . . . **KOOL-TV**, Phoenix, reports gross sales for the first six months up 22.8% over the same half-period for 1958.

**strictly personnel:** **Martin Fleischer**, to director of advertising and sales development for **WOR-AM-TV**, New York . . . **Mrs. A. K. Redmond**, promoted to v.p. of **WHP**, Inc., Harrisburg, Pa. . . . **William King, Jr.**, and **Lawrence Kliever**, to v.p.'s of the Peninsula Broadcasting Corp. (**WVEC-AM-TV**, Norfolk) . . . **M. Dale Larson**, to general manager, **KTVH**, Wichita-Hutchinson . . . **E. Preston Stover**, program operations manager, **WTAE**, Pittsburgh . . . **Harley West**, local sales manager, **WTOL-TV**, Toledo . . . **Steve Robertson**, local sales manager, **KFRE-TV**, Fresno . . . **Dean Behrend**, to supervisor of sales development, **WCBS-TV**, New York.



## OUR news is HOTTEST

Hottest news in WBT's area is the success of WBT's news programs.

They outdraw the so-called "music and news" stations' newscasts by 98% more listeners mornings, 91% more afternoons and 137% more at night.\*

Seven news gatherers cruising in seven two-way radio equipped cars join with CBS' honored news staff to provide Carolinians with the most complete radio news service in the nation's 24th largest radio market.\*\*

Let us make sales news for your product. Call CBS Radio Spot Sales for a WBT news schedule.

Pulse 25 county area 1959 (March)  
A. C. Nielsen Co.

# WBT CHARLOTTE

REPRESENTED NATIONALLY BY CBS RADIO SPOT SALES  
JEFFERSON STANDARD BROADCASTING COMPANY

Fishing McKenzie River in Oregon



Nearly 1/4 of Oregon's buying families watch

**KVAL-TV**  
**KPIC-TV**

The only clear-picture in the Eugene - Springfield - Roseburg market is on KVAL-KPIC. One order to your Hollingbery man or Art Moore and Associates (Portland-Seattle) covers both stations.

**KVAL-TV Eugene**  
NBC Affiliate Channel **13**

**KPIC-TV Roseburg • Channel 4**  
Satellite



is BIG BUSINESS!...with daily retail sales topping \$1,000,000. Wichita with its diversified economy - oil, cattle, agriculture, aircraft - is the bustling hub of the rich Central Kansas area, dominated by KTVH.

To sell this rich Kansas market, buy KTVH with its unduplicated CBS-TV coverage.

BLAIR TELEVISION ASSOCIATES, INC.

**KTVH**  
**KANSAS**

● STUDIOS IN HUTCHINSON AND WICHITA ●

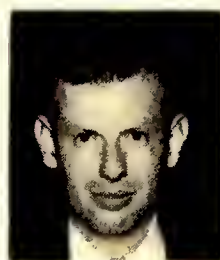


## Tv and radio NEWSMAKERS



**Ralph Guild** is the new v.p. in charge sales at Daren F. McGavren Co., Inc. His radio career began the same day as McGavren's in 1948, when he started with KXOB (now KJOY), Stockton, Cal., in local sales. Later, he moved on to KXOA, Sacramento (a CBS affiliate) as local sales manager, KROY, Sacramento, as part owner and manager and KCCC-TV as sales manager. Guild joined McGavren in 1957, working first out of the San Francisco offices, until later that year when he came to New York with the purpose of establishing new offices for the company.

**Lester Gottlieb** has been appointed director of program development and planning for CBS TV in New York. He has been a program executive with CBS TV since 1956. Prior to that Gottlieb was v.p. in charge of programs for CBS Radio for four years. He joined CBS in 1948 after four years with Y&R as head of its radio publicity division and supervisor of the agency's radio talent division. In his new post, Gottlieb will be in charge of creating and developing new programs in the East.



**Sydney Yallen** has been named executive v.p. in charge of sales and distribution for Video International Productions. Recently formed, VIP is now selling its five-minute Hannibal Cobb Photocrime series. Yallen, a 20-year veteran in the radio business, spent most of his career with KFWB, Los Angeles. Beginning there as office boy, he worked up to the position of advertising director, salesman, program-production manager and director of operations. He was graduated from the U. of Southern Cal. with a B.S. degree.

**Arthur C. Schofield** joins Peoples Broadcasting Corp. this week as assistant to the president, Herbert E. Evans. He comes from Storer Broadcasting, where he was v.p. for advertising and promotion. His diversified background includes stints on a Philadelphia newspaper as artist and feature writer; circulation-promotion manager of a national magazine and ad manager for a radio/tv receiver manufacturing firm. Schofield was also ad. director of DuMont TV network. He joined Storer in 1952.





## MEDIA MEN

Continued from page 39)

em secondary. Says one, "Cut rates and merchandise deals can eliminate the rep," adding, "Are we becoming mere discount operation?"

A station promotion manager suggests an airing of exactly what the agency-client expects of a station in this matter, and vice versa. "Too many agency demands," he says, "indicate ignorance of station problems, and too many station men automatically say 'no' without consideration of areas of mutual interest."

"Timebuyers endeavor to match one station against another in a way that encourages rate cutting," claims one midwest station manager, says he has found this "particularly true" in the case of sports: "The timebuyer recognizes that stations are very desirous of carrying this type of program, and senses the possibility of developing a 'rate cutting' competition between the stations involved."

Back to the other side of the desk, one media man feels that "while we are not concerned in making the commercials, a better understanding about products, production and talent would help us in the creative selecting of

media." Here are more issues media men would like to see aired:

- What services should an agency expect from a network or large representative as far as competitive activity is concerned?

- What can be done about feature film programming which (allegedly) accepts commercials of four competitive cosmetics firms in one hour?

- Is there any limit to the number of products an advertiser can buy in a 15-minute time segment? If so, are violations occurring?

- Will use of tape be a factor in major market spot tv in 1960?

- Is the saturation formula myth or mathematics?

- Television buying — on whose terms?

- Is a music format vital to radio ratings?

- How will politics affect broadcasting in 1960?

- Radio deserves a voice at the client conference table.

It looks as though some hot sessions are in order when the sixth annual RTES seminars get underway in Manhattan on 10 November.

## ARMSTRONG

(Continued from page 41)

viceroy of a hand gripping the road was developed." There were three reasons for developing such a device:

(1) To sell an *idea* rather than a *situation*. "We found," says Sklarz, "that in an intensive spot schedule, situation commercials very quickly lose impact. On the other hand, a commercial selling an *idea* can be repeated over and over again and still maintain viewer interest *with the same message repeated*." (The opening of the commercial is varied, while the body remains the same. Armstrong has found that no more than two different openings are needed for each 13-week cycle.)

(2) An *idea* sells against competition. "Armstrong strategy is to sell against major competition rather than try to sell tires per se," says Sklarz. "This strategy has achieved consumer recognition with a high degree of memorability—on a budget smaller than those of major competitors."

(3) A *merchandising tool*. "The hand device lends itself to merchandising and sales promotion," says Sklarz. "The trade quickly caught on to this 'built-in' sales tool when we introduced it two years ago."

## THEY KNOW WDBJ RADIO HAS REAL SALES POWER



**PAXTON C. JUDGE**  
Vice-President,  
Roanoke Division  
**THE KROGER COMPANY**  
"We've used WDBJ Radio for twenty years and have found it to be a productive medium."

**R. E. FOUTZ**  
Secretary-Treasurer and  
Manager  
**ROANOKE GROCERS, INC.**  
Our quarter-hour morning program has paid handsome dividends over a 6-year period—reaches homemakers we want to sell."



**F. W. JOSEPH**  
District Superintendent  
**COLONIAL STORES, INC.**  
"WDBJ Radio has done a fine job helping us to build customer acceptance since our entry into Roanoke's competitive market 5 years ago."

**WDBJ CBS RADIO**  
**Roanoke, Virginia**

AM • 960 Kc. • 5000 watts  
FM • 94.9 Mc. • 14,000 watts

**PETERS, GRILLEN, WOODWARD, INC.**  
National Representatives

- SPRINGFIELD
- DECATUR
- CHAMPAIGN-URBANA

"Where Mid America Lives and Buys..."

**NEW 59<sup>th</sup>\***

METROPOLITAN MARKET

**NEW GRADE "A"**

Only by

**SPRINGFIELD**  
**WICS**  
DECATUR

**CHAMPAIGN**  
**WCHU**  
URBANA

**NBC Exclusive**

**OVER 230,000 TV FAMILIES**

**AVAILABILITIES: YOUNG TV**

**CHECK ✓ and DOUBLE CHECK ✓✓**

✓  
WTHI-TV offers the lowest cost per thousand of all Indiana TV stations!

✓✓  
One hundred and eleven national and regional spot advertisers know that the Terre Haute market is not covered effectively by outside TV.

**WTHI-TV**

CHANNEL 10 • CBS-ABC

**TERRE HAUTE INDIANA**

Represented Nationally by Bolling Co.



# SPONSOR SPEAKS

## Tv spot tops tv net

First half figures for 1959 show all branches of tv running substantially ahead of a year ago.

But the real surprise in billing picture, and one which is astonishing many industry observers, is the fact that national tv spot is now the largest segment of the tv business.

For the first time, spot is running ahead of network in gross time sales, and the implications of this switch in leadership are enormous.

Spot's flexibility and adaptability to the needs of all kinds of large and small national and regional advertisers guarantee it an ever expanding future.

The network picture, with three strong healthy networks in operation looks bright and solid. The next 12 months should see ABC TV, CBS TV, and NBC TV on virtually a sell-out basis.

But the outlook for tv spot almost staggers the imagination. We confidently believe that the next year will see an expansion in tv spot business beyond anything the industry has ever dreamed of.

## Radio spot picks up steam

Corresponding with this tv spot activity, and closely allied to it for basic business reasons, is the great wave of optimism about radio spot now being voiced in many quarters.

This week SPONSOR editors dug deeply into the question of radio spot's resurgence to find out whether it was a fact or merely wishful sales enthusiasm.

Our conclusions (see page 29) are that radio spot is actually standing on the threshold of a tremendous sales breakthrough, and that there are practical, factual reasons why this is so.

The optimistic feelings and creative selling plans now being drawn up for radio spot are solidly based. We look for a fine 1959, an even better 1960.



**THIS WE FIGHT FOR:** *More trips into the field by agency and advertiser personnel, to see at first hand the power of the air media in today's highly specialized, localized marketing.*

## 10-SECOND SPOTS

**Sick, sick:** Said the nurse to the hospitalized tv producer, "We prefer to call it 'taking your temperature'—not 'checking your Nielsens.'" Frank Hughes

**Fan-atic:** Listeners to *Lunch With Bob* on WWDC, Washington, were invited to write in the number of times the call letters were mentioned to win a transistor radio. Here is one letter received:  
"Dear Bob:

I enjoy listening to WWDC every day. At work I have a broken down radio and listen from 9 a.m. till I get off. On August 3 I was getting ready to go to the powder room when you said the contest was just starting, and I about turned and sat down again. Well, until you said the contest was over, I didn't think I'd make it to the powder room . . . I counted (I think) 56 WWDC's on the show . . ." *NOTE: She counted wrong.*

**Quote:** Janet Blair in *TV Guide*—"A woman should look just as gorgeous while doing household chores during the day as she does for her husband in the evenings. And she should present an attractive picture even to go around the corner to mail a letter." *Right. Never can tell who's waiting there.*

**Chatty:** Jack Link, general manager of KIDO, Boise, Idaho, reports that the station has acquired a talking parakeet named Pete who so far has learned to say, "Good morning Sweetheart"; "Peter Peter Pumpkin Eater"; "Birds can't talk, it's preposterous" and "KIDO Radio. Something new in local personalities."

**Valentine:** From time to time we report on letters of application. The verse below is from a try at an application addressed to Jim Szabo, general sales manager for WABC-TV, N.Y.—

"Roses are red and violets are blue,  
A creative salesman will sell both

for you.  
Red for Prime time, violet for fringe.  
Aggressive selling is on what profit hinge."

*The Florists Telegraph Delivery Service needs this fellow.*



# Lasting Impressions

*"I have but one lamp by which my feet are guided, and this is the lamp of experience. I know of no way of judging the future but by the past."*

Patrick Henry (1736-1799). American revolutionary leader whose mighty voice and pen helped forge the original colonies into one nation.



host of long-time friends  
e using WWJ this fall—  
dvertisers and agencies  
ho come back again and  
gain because experience  
tells them it's the thing to do.  
etroit's pioneer radio  
ation can always be  
ounted on for intelligent,  
uality service, for  
exceptional audience loyalty,  
or results you can  
e proud of.  
sk your PGW Colonel for  
e complete WWJ story.  
makes good listening—and  
ood buying for lasting  
npressions.

**WWJ** AM and FM  
**RADIO**

Detroit's Basic Radio Station

NBC Affiliate

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS

# You can't cover growing Jacksonville without **WFGA-TV**



30 ROCKEFELLER PLAZA—RM  
NEW YORK 20 N Y —510

This progress photo of the Atlantic Coast Line Railroad's new 17 story headquarters building is visual evidence of Jacksonville's accelerated business growth. With the completion of the A. C. L. building, 1000 new families will be moving to Jacksonville—buying homes—cars—food—clothing—and increasing the spendable income of this already rich \$1½ billion market.

Jacksonville is booming with expansion in every direction. It's a hustling, bustling city that's ready and receptive for your sales message . . . and . . . you need WFGA-TV to cover it effectively—offering the best of two great networks—NBC - ABC.

# WFGA-TV

CHANNEL **12** Jacksonville, Florida

The Best Of NBC and ABC . . . Call



PETERS, GRIFFIN, WOODWARD, INC.